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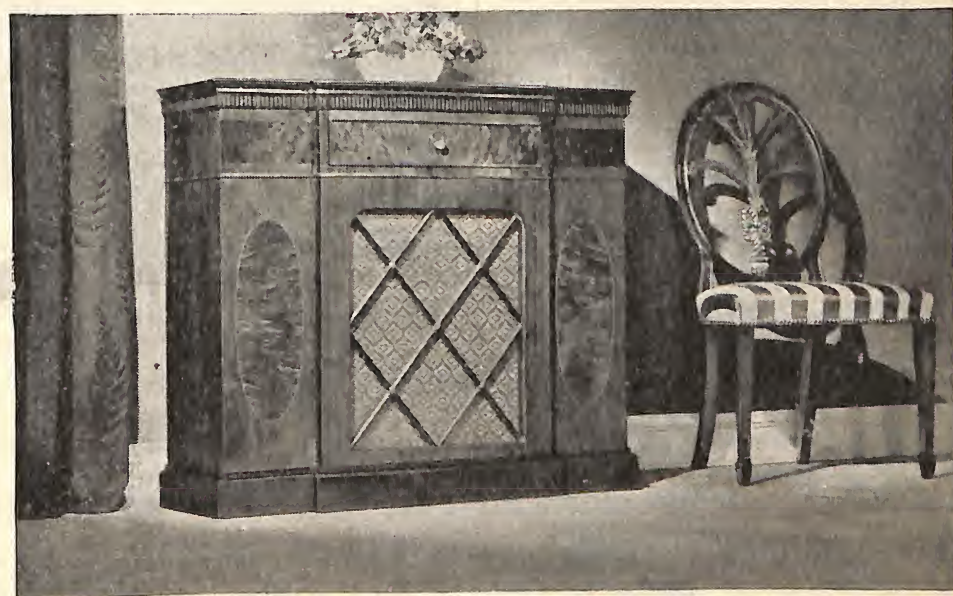
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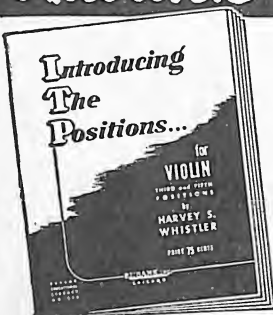
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PUBLISHED MONTHLY
BY THEODORE PRESSER CO., PHILADELPHIA, PA.

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FOUNDED 1883 BY THEODORE PRESSER

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Entered as second-class matter January 16, 1884 at the P. O. at Phila., Pa., under the Act of March 3, 1879. Copyright, 1945, by Theodore Presser Co., for U. S. A. and Great Britain.

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The Supreme Service of Music

MUSIC'S supreme service is to minister to the spiritual and emotional needs of Man. There are times in life when no language save that of music seems capable of expressing human emotions. Nowhere is this thought more rapturously sensed than in the Psalms of David. That precious series of songs, prayers, and exhortations contains over fifty addressed "To the Chief Musician":

"O sing unto the Lord a new song; for He hath done marvelous things; His right hand and His holy arm, hath gotten Him the victory."

—Psalm 98:1

Down through the ages, as music has slowly developed from the primitive sounds of aboriginal peoples to the noble creations of immortal masters, great sages, seers, and poets have recognized that beyond and above speech there is the mystic medium of music by which man soars to his highest spiritual strata and looks upon the presence of the Eternal. Carlyle noted this in these exalting words, which we have often quoted in THE ETUDE:

"Music is a kind of inarticulate, unfathomable speech which leads us on to the edge of the Infinite."

In the passing of Franklin Delano Roosevelt a singular phenomenon occurred. With all bitterness, slurs, and backbitings of violent political conflict overcome by death, a sudden realization of the nature of the nation's loss came to friends and opponents alike. Here was a strange situation that words could not encompass. Spontaneously the radio broadcasts, so intimate a part of our American life, took on a wholly different character. There was news of the hour and a few commemorative tributes to the late President. The usual programs of entertainment were silenced, and music, majestic music of the soul-sustaining, heart-consoling kind was heard in all parts of the land. Relatively little of the music was of the funereal type. The powerful symphonies of the masters, the simple, rich melodies and hymns that will never die, the grandeur of Bach, Handel, Beethoven, Schubert, Tchaikovsky, Verdi, Grieg, César Franck, and others poured into homes everywhere, making an impression that never will be forgotten. The broadcasts, notably those conducted by Sir Thomas Beecham, were masterpieces of dignity and beauty for this momentous occasion. Millions who heard the many magnificent programs were made aware of the greater import of music that exalts life.

Then it was that the public realized that the President, liberated

from his physical infirmities, the cares of public office, the shocks and horrors of war, the disappointments, and the countless fetters that held him down and yet had not thwarted his spirit, was now free from his huge burden. The people saw an empty wheel chair and bowed their heads.

This was the first time in the history of our country that such a thing as a nation-wide resort to music was possible. Never before had the resources of the radio been presented in such lofty manner for the exaltation of the lovers of freedom throughout the world. Too much praise cannot be given the broadcasting authorities for the way in which they met this national emergency. The great outpouring of transcendent music was, for the moment, far more moving and appealing to the people of America than floods of adjectives and flowered encomiums. The hour had come when the zenith to which words may rise no longer sufficed. There remained only music. Well might Horace call music "the sweet and healing balm of all troubles."

Naturally the Beethoven Eroica Symphony was heard frequently. Mr. Ormandy and Mr. Koussevitzky immediately changed their programs to include wonderful performances of this masterpiece. As everyone knows, the original title page of the Eroica reads thus:

Sinfonia grande
Napoleon Bonaparte
804 im August
del Sigr.
Louis van Beethoven

Sinfonie 3 Op. 55



BEETHOVEN COMPOSING THE SYMPHONY OF DEMOCRACY
THE EROICA

By the famous French sculptor, E. Benet

When Beethoven heard that Napoleon had forsaken his democratic ideals to crown himself emperor, the composer flew into a rage and tearing off the title page, flung it to the floor and ground it beneath his feet. He then renamed the work "Sinfonia eroica per festeggiare il sovvenire d'un gran uomo" ("Heroic symphony to celebrate the memory of a great man").

The master had little thought that a century thereafter, in a new world, the Eroica would become the threnody for another man whose humane ideals were akin to his. Majestically, the glorious work came over the same air waves which, in 1940, brought the stentorian voice of Mr. Roosevelt, proclaiming, "I hate war!"

The President's belief in the vast importance of music at a time of serious national crisis was well known. In 1942 THE ETUDE presented his famous letter to Mrs. Vincent Ober, former president of

(Continued on Page 316)

The Spectacular Meyerbeer

by Arnold Hugon

HERE IS a certain analogy between Giacomo Meyerbeer and Felix Mendelssohn which has been interesting to students of musical history. Both were born of Jewish parents of great wealth who, having tired of making money, devoted their time to the promotion of culture. Meyerbeer's brother Wilhelm took up astronomy and gained a prize from the French Academy, while another brother, Michael, became a poet and dramatist who won the high esteem of Goethe. Both Mendelssohn-Bartholdy and Meyerbeer bore names that were only in part their own. Meyerbeer was born Jakob Liebmann Beer in Berlin September 5, 1791. His grandfather, named Meyer, discovering that the boy was destined to become a musical genius, settled a fortune of 300,000 francs upon him, with the understanding that the name of Meyer should be added to that of Beer. The case of Mendelssohn was slightly different. Mendelssohn's mother, whose name was Lea Salomon, had a brother who was a protégé of the owner of a restaurant garden named Bartholdy. He persuaded young Salomon to adopt his name and become a Protestant Christian and willed the young man a fortune. When Lea Salomon married the banker, Abraham Mendelssohn, he decided to adopt the name Bartholdy and to become a Christian also. Abraham's two sisters, Dorothea and Henriette, had become Roman Catholics. Jacob Ludwig Felix Mendelssohn-Bartholdy, born in Hamburg, February 3, 1809 and brought up in Berlin, married in 1837 Cécile Charlotte Sophie Jeanrenaud of Frankfurt, "a young lady of great beauty," daughter of a clergyman of the French Reformed Church. Meyerbeer married his cousin, Minna Mosson, in 1827.

Here, however, the analogy ceases. Mendelssohn had an organic creative mind which functioned from deep internal conviction. Meyerbeer, on the other hand, while he did many ingenious things in orchestration, theatrical effects, and in melodic treatment, seemed on the whole to spend his time contriving results which were without the sincerity or profundity which moved Mendelssohn. In fact, Schumann said of him contemptuously, "I place him with Franconi's circus people;" and Wagner, with his customary ingratitude, referred to him as "A Jew banker who composes music." Beethoven, who died when Meyerbeer was only thirty-six years old and therefore could not have known much of his music, said that Meyerbeer "lacked the courage to beat the big drum."

Felix Mendelssohn, as his name Felix suggests, was of a very happy and joyous disposition, while Meyerbeer was the opposite. Rossini, when asked why he and Meyerbeer could never agree, said, "Meyerbeer likes sauerkraut better than he likes macaroni." Mendelssohn found no pleasure in Meyerbeer's music, and called it cold and calculating. He agreed with another writer who called it "banker's music, written for high finance and deserving the fate of the money makers in the Temple."

What, then, was there about the music of Meyerbeer which enabled it to dominate French opera for the better part of a century? Why is it that so few of his works are known to the public today? The reader is challenged to try to hum or whistle a theme from any one of his seventeen operas. The *Coronation March* is fairly well remembered, but most of his other music is now forgotten in the popular musical mind, in which the vital lines of the great masters find a permanent place.

Meyerbeer began his career as a child pianist in



MEYERBEER IN HIS OLD AGE

Berlin at the age of seven. He had studied with Lauska and Clementi. He then took up the study of composition under Anselm Weber. While studying with the Abbé Vogler at Darmstadt, one of his fellow pupils was Carl Maria von Weber. Meyerbeer was very modest and sincere in his ambitions and when he heard the famous pianist, Johann Nepomuk Hummel, play, he was so thrilled by his finesse that he decided to postpone his debut for another six months, to permit further practice.

Meanwhile, his compositions displayed what his friends thought was a very heavy mathematical style, ill adapted to the fluent melodic operatic demands of the day. An English critic called it "more counterpoint than charm." Therefore, Salieri suggested in 1815 that Meyerbeer go to Venice, where he could hear more Italian opera. This resulted in seven operas produced between 1818 and 1824, one of which, "Il crociato in Egitto," was a triumphant success. He returned to Berlin to endeavor to produce a three-act German opera, "Das Brandenburger Thor," named after the famous gate on the Unter den Linden, which has been so furiously bombarded during the present war.

An Operatic Life Saver

In Prague, Meyerbeer met his classmate, Carl Maria von Weber, who criticized him for following ephemeral Italian models. Meyerbeer took Von Weber's advice to heart and went to Paris, where he made an exhaustive study of French opera, from Lully on. This ushered him into a third period of composition, by which he is best known. He also advanced his orches-

tral skill very greatly and "Robert le Diable" was produced at the Grand Opéra in 1831 and was such a tremendous success that the failing finances of the Opéra were revived in fantastic fashion. Combining with the librettist, Eugène Scribe, he found a collaborator who could supply the background for his spectacular and melodramatic ideas.

"Robert le Diable" was followed by "Les Huguenots" (1836), a work of much higher quality but without the bombastic elements which had made "Robert" such a spontaneous hit. "Les Huguenots" cost nearly \$50,000 to produce. Then came "Le Prophète" in 1842. In the same year Meyerbeer was called to Berlin as General Musical Director because of the huge artistic success of "Les Huguenots" in the capital of King Friedrich Wilhelm IV. There he wrote an opera entitled "Das Feldlager in Schlesien" (1843), in which the leading role was taken by Jenny Lind in 1844. In 1847, after a tour to Vienna and London, he returned to Berlin and produced Richard Wagner's "Rienzi" which, as the reader will remember, was patterned in the Meyerbeer style. Meyerbeer went far out of his way to help Wagner at many times. Wagner repaid him with rank ingratitude and scurrilous epithets.

A Flair for the Spectacular

In 1849 Meyerbeer's "Le Prophète" was presented at the Grand Opéra in Paris. "L'Étoile du Nord" followed at the Opéra Comique in 1854. This was a Frenchified version of "Das Feldlager in Schlesien" ("The Camp in Silesia"). His graceful "Dinorah," with the sparkling *Shadow Song*, came to the Opéra Comique in 1859. He never saw his last and probably greatest opera, "L'Africaine," which was not produced until 1865, a year after his death.

Meyerbeer's flair for the spectacular and the theatrical led to unheard of expenditures for stage productions at that time. In these days of \$2,000,000 Hollywood movies, \$50,000 seems a mere trifle, but to the Paris Opéra of one hundred years ago, such a sum was staggering. Meyerbeer, with his theatrical sense, would be a great hit in the Hollywood of today.

Meyerbeer's works in other forms (apart from the *Fackeltänze* or *Torch Dance* and the *Coronation March*) are literally forgotten at this time. There can be no question that Wagner's jealousy of Meyerbeer was due to the fact that he did not hesitate to imitate some of the latter's very ingenious and brilliant orchestral instrumentation.

The late nonagenarian pianist and critic, Francesco Berger, long a contributor to THE ETUDE Music Magazine, wrote in "Musical Opinion" of 1915:

"Meyerbeer was, if not the first, certainly among the first, to discover the fact and utilize the knowledge, that the tone quality of every instrument in the modern orchestra has a character of its own, and that the wise and competent composer allots to each instrument only such music as is in accordance with that character. His scores abound in beautiful examples of this judicious selection, of which many are so striking that they can easily be recalled.

Meyerbeer and Orchestration

"The use which he makes in his 'Robert le Diable' of the trombone as a solo instrument, is an instance of his bold innovation in scoring. Wagner, in his 'Lohengrin,' took a leaf out of Meyerbeer's book, while others have since helped themselves *ad lib* to this instance of Meyerbeer's originality.

"No other instrument than the *cor anglais* could have been more appropriately selected to describe the poignant and passionate appeal for mercy which Alice makes in her wonderful aria, *Robert toi que j'aime*, from 'Robert le Diable.' And can anything more truthfully represent the fierce stubborn bigotry of the Protestant soldier, *Marcel*, in 'Les Huguenots' than the use which is made of piccolo and bass drum in his wonderful song, *Piff-paff*. How eloquently romantic is the viola obbligato in the tenor aria, *Più bianca del più bianco velo*, in the same opera; how overwhelming scene, still from the same opera. Think of the staccato bassoon passage, which illustrates the ghostly steps in the churchyard scene in 'Robert le Diable'; the sprightly, elegant, tripping scoring of the *Shadow Coronation March* from 'Le Prophète'; or the few but portentous notes in *Ah! mon* (Continued on Page 352)

"FORWARD MARCH WITH MUSIC"

Childhood in Valhalla

An Interview with

Friedelind Wagner

Author and Lecturer, Daughter of Siegfried Wagner
Granddaughter of Richard Wagner
Great-granddaughter of Franz Liszt

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

HITLER'S ALLEGED DEATH ADDS SENSATIONAL INTEREST TO THIS ARTICLE

If you heard that a dynamic young lecturer is touring the United States of America in order to dissipate false conceptions about her grandfather's music, you would hardly find the statement exciting. It becomes electric, however, when you learn that the lecturer is Friedelind Wagner and the grandfather, Richard Wagner. And the electricity stems from Miss Wagner herself, as well as from her illustrious ancestry. Born in Villa Wahnfried on Good Friday of 1918, Friedelind is every inch Wagner. Her high, arched forehead; the deep-seeing expression of her clear gray eyes; the prominently marked curve of the upper lip, all bear an almost startling likeness to the features of the young Richard Wagner. And the golden hair, brushed back from the fine brow, manages to combine the modern "shoulder-length bob" with a suggestion of Franz Liszt. What goes on inside that interesting head is also every inch Wagner. Liberal, tolerant, and forward-looking, Miss Friedelind is animated by a passionate desire to disassociate Wagner's music from Nazi ideology; to bring people to realize that the real and eternal themes of the great music-dramas are not "race theories" but symbols of human redemption through pity and through love. —EDITOR'S NOTE.

"THE CHIEF PROBLEM of being a granddaughter of Richard Wagner is explaining how it is that I really do not remember my grandfather! Wagner was fifty-six when his son Siegfried was born, and Siegfried, my father, was forty-nine when I made my appearance. Hence, more than a century separates me from the grandfather (and the great-



FRIEDELIND WAGNER
From an oil portrait by Krause



CHILDREN OF SIEGFRIED AND WINIFRED WAGNER
(Left to right) Wolfgang, Verena, Wieland, and Friedelind

grandfather) about whom personal recollections are sought. Again, I often am disappointed when stories about 'Wagnerian tradition' are wanted. The fact is that we children knew very little of the significance of our background before 1924, when the Festspielhaus at Bayreuth was reopened after ten years of silence because of the first World War. Prior to that time, we took our ancestry very much for granted, the way children do in any home. Certainly, there were busts and portraits around the house, books, mementoes, and decorations; but it never occurred to us that all this was something to set us apart. Indeed, our parents did not wish us to feel set apart! They wanted us to be as free as possible, to develop whatever might be within us rather



RICHARD AND COSIMA WAGNER
With their eleven-year-old son, Siegfried

than to lean on the development of those who had gone before us. The result was that we were all rather wild, unrestrained, and naughty.

When visitors and tourists spied us out and spoke to us in awed and admiring tones, I am afraid that we giggled and ran away. The busts and the portraits provided fun for us, though. Our ancestress, the Comtesse d'Agoult, was spoken of only as 'Madame Ragout'—ragout had a delightful association for us, while the name proper meant very little.

Fun at Christmas

And then at Christmas time, we always dressed up the busts in our hats and coats, my own invariably being fastened upon Wagner because of the resemblance between us. The result always made the climax of our lark. The taken-for-granted place that music

held in our home became clear when the authorities of my first school rushed in to my dear father to question him on his political views! Our teacher had asked each child his father's occupation; and, having rather vague ideas about *ein Komponist* (a composer) and *ein Kommunist* (a Communist), I simply neglected to correct a slight slip of the tongue when I said the second word instead of the first! No, we were not allowed to feel ourselves at all 'different'!

"I have a clear remembrance of my grandmother, Cosima Wagner, who lived until 1930. When I was tiny, she still walked about and took part in household affairs, a tall, magnificent figure. But in her latter years, she spent the day on a great couch in her sitting-room, carefully tended by her daughters, Eva and Daniela, who read to her and protected her from outside disturbances. Our nursery was next to her sitting-room, and we often went in to play near her. A house

rule that may seem curious to outsiders was that all mention of Wagner was forbidden in Cosima's presence. Her affection for him was so intense that reference to him caused her emotional crisis. It is well known that, when Wagner died, Cosima refused food and tried to die, too. She survived him by forty-seven years; yet, at the end, she returned to that earlier emotional intensity. Although Cosima had been a magnificent pianist, she never touched the piano after Wagner's death—except once. When my brother Wieland was born, some eighteen months before my birth, Cosima went voluntarily to the piano, played a few bars of the *Siegfried Idyll*—and then suddenly broke off, never to play again. Cosima resembled her father, Franz Liszt. Because of her prominent nose, no doubt, my father always called her 'his elephant'. And the austere Cosima loved it! Because of the difficult circumstances of her youth, she had never developed any great sense of humor—but my father developed it for her, and by the time she was old, she was very jolly.

Bayreuth Reopens

"Everything about my father gave off jollity and good humor! I have often thought that, had he not been overshadowed by the fact of being Wagner's son, his own accomplishments would have been recognized earlier. Siegfried Wagner was a fine conductor, an eminent composer, and the greatest stage-director of his time. He had longed to study architecture, for which he had a great gift. But music was stronger in him, and so he jumped into music! Home discipline was administered by my mother, the British-born Winifred Williams, later (after her adoption by the friend and editor of Wagner), Winifred Klindworth, with whom I never enjoyed the same hearty relations that I had with my father. Father simply had fun with us! He was too busy to come to tuck us into bed every night, but whenever he did, there were larks! He would dress up in one of my mother's dressing gowns, set one of those vast German tea-cosies on his head, and impersonate kings and dignitaries of the church! One of Liszt's specially built piano-chairs was in the house—Liszt's chairs had to be constructed with a view to his habit of bending over backwards when he played—and we children made a game called 'playing like Liszt', the essence of which was to wriggle ourselves into as many odd gyrations as possible. Well, we broke the historic chair, and punishment threatened. But Papa only laughed!

"In 1924, however, when Bayreuth once more opened its doors, our carelessness gave way to the realization that there really might be something interesting about all those busts and pictures that people came to see. We were, of course, permitted to see the performances; and my aunts arranged with the costume department to make us miniature stage clothes, stylistically accurate in every detail. Then we gave Wagnerian performances of our own! Papa played the themes for us and, according to our moods and our abilities, we either spoke or sang the scenes. No, they were not 'traditional'—they were merely hearty home fun!

"My father would not permit us to study music until we were eight years old. He believed that before that age, the hand is not ready for an instrument and the mind is not ready for full musical understanding. Papa did not teach us himself, but he supervised our studies. And he made the firm rule that no one could learn a second instrument, or develop in any other way, until he was able to read and to play all the Wagnerian scores. That, perhaps, is the chief point of difference in our training.

"Naturally, it was hoped that some or all of us would carry on the tradition of Bayreuth. My older brother Wieland early showed marked aptitude for painting and my father encouraged him. In 1936, Wieland did one of the most beautiful *Parsifal* settings that Bayreuth ever had. My younger brother Wolfgang is a gifted engineer, and my sister Verena (the 'baby') has a beautiful coloratura voice—although the last I heard about her, she was said to be studying medicine. Although my pianistic progress led to some public performances at Bayreuth (of which I still treasure the press notices!), my real love is for stage-craft. I had the opportunity of working and studying, on the

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"FORWARD MARCH WITH MUSIC"

Bayreuth stage, under Intendant Tietjen, and some day, I hope to continue along these lines. But where and when. . . ?

"All the splendid fun and ardors of our home life came to an end when my father died and when Nazism was born. Hitler, of course, was a frequent visitor at Wahnfried. I clearly remember seeing him, as an intimate. He did not impress me at all—except for one thing. He definitely had hypnotic power. The sanest, staidest people would suddenly begin to do the queerest things in his presence—they'd tremble, drop whatever they had in their hands, break cups. And everyone spoke in an unnatural tone of voice! That disturbed me, even before I was old enough to weigh the values of his ideology. And then it seemed to me that I simply could not stand living under a regime that countenanced cruelty, injustice, persecution, and untruths. Now, for the first time, perhaps, in all my happy, careless years of Wagnerian taken-for-grantedness, I turned to the memory of my grandfather for solace. Wagner had rebelled, had exiled himself, had fought fanatically for liberty and justice. I could do the same—certainly not with equal distinction, but with equal sincerity. And so—I left home! Since 1940, I have had no word of my people. Like millions of others, I can only hope they are safe. I am not sorry I left; I am sorry only that conditions forced exile upon me.

A Self-Imposed Exile

"The best use to which I can put this exile of mine is to tell people—to cry it to them, to force it upon them—that Wagner is *not* the 'symbol of Nazism'! The Norse gods with whom he peoples his works are not of his creation; they exist, as mythology, as the very root of popular thought, beyond which history does not go. What Wagner put into his works, of his own creation, is his spiritual message. And every thoughtful person must see that it is as far removed from Nazism as it is possible to be. Wagner wanted people to see the beauty of Christ's law—after *Parsifal* who can doubt this? He showed, in the *Ring*, that greed, lust, and selfishness produce only the downfall of those who practice such qualities. Three years ago, I said publicly that the only connection between Wagner and Nazism is the fact that Hitler could plainly read his own doom in the *Ring*—that the Twilight of the Gods had already descended upon him. Only recently, to my joy, I saw that for some time past now, neither *Parsifal* nor any of the *Ring* works has been performed in Germany! There, I think, lies the best proof that Wagner was *not* a Nazi! Further, I may say that, while all public accounts credit Hitler with listening almost incessantly to Wagner, we who knew him intimately never found the slightest evidence of his Wagnerian tastes. From my personal experience, I can say that Hitler's 'favorite operas' were not Wagner's, but 'The Merry Widow,' 'The Daughter of the Regiment,' and 'Madama Butterfly.' Bayreuth will rise again—somewhere, some time—and with it, the realization that Wagner's deepest creed was human compassion and justice."

Governor Dewey Hails Music

GOVERNOR THOMAS E. DEWEY, commenting upon the observance of Music Week, proclaimed:

"The hearing of good music is no longer the prerogative of the very rich and their companions. It is a privilege enjoyed by tens of millions among us. The composing and interpretation of good music are no longer attended by a life of hardship and want, subsidized patronizingly by the great and powerful. It is now possible in these United States for large numbers of musicians to pursue their art according to their talents and sincerity and also to earn a decent livelihood.

"This has been brought about in a manner befitting a free people, neither by government regimentation nor government subvention. The admirable in the last twenty years has been almost

Governor Dewey, while at the University of Michigan, was given an excellent training in music, prior to taking up law as a profession.

SINCE LESCHETIZKY died in the autumn of 1915 his name has become a legend—that of a man whose magic touch somehow transformed piano students into virtuosi. Certainly the list of those who studied with him reads like a Who's Who of pianists. What was the formula this alchemist devised for developing such an imposing number of distinguished disciples?

There were many facets to Leschetizky's genius as a teacher. An academic pedagogue, he certainly was not. Pupils were individuals to him, each one different, and he sought to bring out individuality. In doing this, he became a psychoanalyst, psychologist, dramatist, showman, and teacher rolled into one.

Few people know that Leschetizky carried on traditions that stem back to Bach, and this point is well worth noting. Bach's music, it will be remembered, did not become widely known until many years after his death in 1750. It was discovered by Mendelssohn in 1829. Bach wrote those masterpieces we know today without thought of publication. When each piece was written, it was placed neatly in a cabinet. Almost every work was inscribed "Dedicated to God and Magdalena" (his wife). Nor did his son, Philip Emanuel, do much to make known his father's works. He was more interested in pushing his own.

Bach and Beethoven

Mozart was born in 1756, so that when Beethoven came into the world in 1770 it was exactly the time when Mozart was startling the world with his precocious genius. This inspired the dissolute parents of Beethoven and they wished to make money by training Beethoven to be a prodigy like Mozart, forcing the youth to practice long hours on the piano, often dragging him out of bed at an early hour for that purpose. As a result, Beethoven hated it all. It is a matter of speculation what might have happened to Beethoven had he not met a pupil of Bach who introduced him to that composer's music. It was a revelation to Beethoven. He was transformed, revitalized. For the first time in his life, music, that of Bach particularly, became a compelling interest. Ardently he studied Bach's music and helped to make it better known.

Carl Czerny, next in line, became a pupil of Beethoven and was thus cradled in Bach as well as thoroughly schooled in Beethoven. As you know, Czerny wrote innumerable exercises and many of the technical problems which he presented were taken from Beethoven's sonatas and concertos. Czerny in turn passed on the traditions to his pupils, notably Liszt and Leschetizky.

The Master Listens

I recall my first audition with Leschetizky. About nineteen at the time, I had secured an appointment to play for the master in Ischl, Austria, where he spent his summers. Arriving at Ischl on the day of the audition, I looked about frantically for a piano on which I might warm up my fingers before the fateful hour. I hesitated to knock on doors of perfect strangers and ask them if I might use their piano for a few minutes. But I must find a piano. Finally I went into a store and confessed my predicament to the proprietor. He led me to his apartment upstairs and pointed to the piano. The first touch—I played Chopin's *Berceuse*—reassured me that I had not really forgotten everything I knew. When I had finished, the proprietor, who had remained in the room, gave me a knife and asked me to scratch my name under the lid of the piano. I was flattered. I have often wondered if that piano is still there.

As the time approached for my audition, I was so scared I could scarcely speak. Leschetizky met me graciously enough and waved me into his apartment. He was about seventy at the time, with grey hair and beard. One was not conscious of his being old, however. In fact, he had an ageless quality about him, an abounding vitality that sparkled in his eyes. He wanted

The Secret of Leschetizky



FRANK LA FORGE

by Frank La Forge

to know under whom I had studied, why I came to him, what I expected to do. Finally satisfied that my intentions were serious, he motioned me to the piano. Having prepared Schumann's "Etudes Symphoniques" for the occasion, I played one movement and looked up inquiringly. "Well, go on," he said. When I finished, he set a time for the first lesson and I was overjoyed that the ordeal was over and he had accepted me as a pupil.

I can only touch on a few of my experiences with him here. Lessons were an hour long, sometimes longer, and there was never a dull moment. He sat at a second piano while I played, scanning the music. To make a correction, he would not point it out to me, but would stop me instead and play over the passage as he wished it to go. This was one way of developing a sensitive ear. One would have to listen with the utmost attention to know his intentions, since he rarely repeated. He could detect ungrateful fingering without seeing my fingers, since it usually meant poor phrasing. Fingering was an individual matter with Leschetizky, depending upon the hand's conformation and the proper phrasing. He often advised me to work out three fingerings to a difficult passage, then choose the one which seemed most natural and comfortable.

Moods of the Master

When I first went to Leschetizky, I wanted to study Chopin, but he would have none of it, giving me Bach and Beethoven instead. He felt that I needed the rhythmic incisiveness which a study of these composers cultivated. Leschetizky displayed many moods at each lesson, and one never knew what to expect. At one time he would be the soul of geniality, the next minute

he would blow up and scream at you. He had an uncontrollable temper.

I especially recall the weekly men's class at which Leschetizky would have only the members play. There were twelve men in the class I attended and they were invariably stormy sessions. There was, however, method in his madness; he was trying to condition his students to become concert artists, to overcome any timidity or stage fright they might have. Sometimes a student would barely get started when Leschetizky would stop him and ridicule him unmercifully.

On asking a student once what he had brought to the class, he replied Liszt's E-flat Concerto. "What!" Leschetizky thundered. "You of all people. What makes you think you can play that? It's preposterous." At the end of this tirade, the student ventured timidly to say that he had better not play that, at which Leschetizky gave him another blast for being so easily cowed. Leschetizky tried his best to discourage timid souls, no doubt to insulate them against discouragement and critical audiences later. One had to develop great fortitude to remain a member of the class.

His Manner of Illustrating

Students sometimes took these outbursts in a personal way. One boy was so upset after a turbulent lesson, he did not show up at the Christmas party, thinking Leschetizky considered him hopeless as a pianist. When Leschetizky heard why he had not come, he was remorseful and sent the boy two hundred gulden. Leschetizky would not accept a pupil unless he thought the latter would profit by lessons.

Leschetizky had innumerable devices to illustrate his point. He made up fantastic stories. If a pupil's rhythm was faulty, he would walk like a lame, old man, or lunge jerkily along. He told a pupil once, "Your playing is just like your coat—unbuttoned." He smoked innumerable cigars and would pause in the lesson frequently for a light. "You know why I fool with this cigar lighter?" he once asked. And then as though to answer his own question, he went on, "To give my ears a rest."

One of Leschetizky's great passions was a warm, beautiful tone akin to the singing voice. In fact, he advised his pupils to listen to good singing frequently and to phrase and breathe passages as would a singer. He held that no piano playing justified the name unless it said something.

Guiding a talent to the light was to him a matter of infinite fascination in which he never lost interest, for each pupil presented a new problem and offered new adventure. He learned as much from his pupils as they from him.

Leschetizky's "Method"

Leschetizky did not disparage technic, neither did he emphasize it. Certain characteristics were noticeable among his pupils, particularly rhythm, also sense and clarity of phrase, inaudible pedaling, warmth of tone and staccato brilliancy. These things were regarded by many as the chief subjects taught and yet they played but a small part in his scheme of unfoldment. His was a system which made its primary aim the study and interpretation of piano literature; its second, that of effects to be obtained from the instrument; its third, that of development of the hand.

Before a pupil came to Leschetizky, unless technically proficient, he must be prepared technically, a duty relegated to a corps of assistants. From long experience they devised certain ways of treating technical problems. There was great argument among his pupils on definite rules. Some claimed he advocated a firm wrist, others a relaxed wrist. I asked him once about this, but he was evasive, refusing to be pinned down. Nevertheless the impression (Continued on Page 353)

Beginning, Middle, and Ending

A Fundamental Art Principle Which, If Universal, Will Assist in Giving Balance and Climax to Your Interpretations

by Helen Oliphant Bates

MANY of the laws of art have a powerful influence which extends far beyond the limits of any single art form. Such laws are not the narrow dictates of isolated creators, but the fundamental principles of all art, and the very laws of life itself. The formula, "Beginning, Middle and Ending," is one of the most universal of laws, because it applies to every type of art that takes place in time—drama, dancing, literature and music. And in every form of art to which this formula is applied, we find that the same psychological and emotional forces affect the three parts.

In art, and in life, the Beginning consists of an introduction. The Beginning of a poem introduces the idea, the mood, and the rhythm. The Beginning of a musical work introduces the principal theme or themes. And the Beginning of a story, play, operetta, or musical comedy introduces the characters, the problem and the original situation.

During a social introduction, the average person is somewhat more formal than after the acquaintance has ripened. So it is in art. In the opening, when themes, ideas, or characters are being presented to readers or listeners, the treatment of thematic material will usually be comparatively reserved. This does not mean that every composition begins in a stiff and dignified manner. A capricious piece will start whimsically; a serious composition soberly. But, no matter what the style of the work, whether it be frivolous or solemn, the Beginning is inclined to be more constrained than the Middle section.

The Beginning of a sonata or fugue, generally called the Exposition, is particularly formal because the composer is expected to present subjects according to prescribed rules that affect the order of entry and the choice of key. But even in the freer musical forms, the phrases of the Beginning are apt to be more regular in rhythm and structure, and more conservative in harmonic treatment than those of the Middle section.

Restraint in Interpretation

The interpreter should also keep in mind the fundamental qualities of the Beginning. Just as a composer uses restraint in the rhythmic, harmonic, and structural development of the Beginning, so too, the performer should use restraint in such factors as tempo, touch, tonal coloring, and style. Unless he does this, he will not be able to rise to dramatic heights in the climax.

In the Middle section of an art work, the creator or the interpreter seeks to gain variety, to quicken interest, and to build toward the climax. The poet uses richer imagery. The composer and the interpreter intrigue the imagination of the listener by harmonic novelty, and changes in tempo, touch, tonal coloring, or style. The story writer or the opera librettist makes his hero confront problems that increase in difficulty, danger, or emotional tension, until the suspense of the reader or listener becomes acute.

A characteristic trait of the Ending of a musical, literary, or dramatic work is the circling back to the Beginning. But since it is seldom effective to restate

exactly, the third part should be enriched. The creator and the interpreter will endeavor to infuse into the return to the material of the Beginning something of added significance that will raise the thought or the musical development to a loftier plane.

For example, one of the most effective ways to end a story is to refer to a comment or statement made in the first paragraph. The mere reference, though, is not enough. The last sentence should show how the condition at the start has been changed, and preferably improved, because of the struggle in the Middle division. Poems, in their Ending, frequently return to the words of the first part, in which case the poet tries to give new meaning and heightened connotations to the restated words. Musical compositions that belong to one of the ternary forms (three-part song form, song with trio, and on a broader scale the sonata and fugue), likewise in their Ending return to the theme or themes of the Beginning. The restatement of thematic material may be made more significant by new harmonization, a different style of accompaniment, embellishments or elaboration.

Building for a Climax

Poems and musical compositions, though, do not always come back in such an obvious way to the words or the melodies of the Beginning. The return and the enrichment are often far more subtle. A poem may begin with a rhythm that is fairly regular, proceed to a Middle in freer or contrasting rhythm, and finish with a return to the typical and regular metre of the Beginning. The original rhythm is linked with new words that complete the thought and elevate it to a climax. A musical composition, like a poem, may return to the general style and harmony of the first part, without returning to the actual themes, as is done in the ternary forms. Or the return may be still less noticeable. It may be only to the tonic harmony of the first part in the closing measures of the piece. But there will nearly always be found some circling back and up.

Summarizing, then, we find that the characteristics of the three divisions are:

- I. Beginning—comparatively reserved introduction.
 - II. Middle—free and varied development with increasing intensity of thought and feeling.
 - III. Ending—return to the Beginning at a higher level.
- Let us analyze how these qualities are developed in two familiar compositions.

The first measures of the *Spinning Song* by Mendelssohn (*Songs Without Words*, No. 34), introduce us to the spinning wheel and the spinner with that comparative restraint characteristic of the Beginning. The first uncertain turns of the wheel are vividly described in measures one and two by the backward and forward movement and the narrow compass of the notes. The harmonic treatment of the Beginning is also reserved. The music stays in the tonic key until the modulation to the dominant at the end of Part I. Since the spinner is using a new pattern, he works with a certain precise carefulness. This is indicated by the regular structure—two introductory bars, and a period in parallel construction.

With the start of the Middle on the last beat of

Measure 10, the spinner turns the wheel with a bolder swing. The melody jumps first to F, and four measures later to B-flat, both higher pitches than were reached in the Beginning; the melodic line is reinforced in the left hand at the interval of a sixth; and the harmonic background is more varied. Instead of that studied weaving of the Beginning (the regular four-measure phrase construction) the spinner uses free and easy movements. These are expressed by the extended second phrase, Measures 15-20, and the retransitional passage, Measures 25-29. The retransition is developed from the same figure that was used in the introduction. But the figure has a different effect now, because instead of being cramped into two measures, it is allowed to run unchecked for five measures.

The spinner is so fascinated with the designs in the cloth he is creating that in the Ending he weaves on and on, loath to stop. The first pattern is introduced with richer colors, last beat of Measure 29 to Measure 41. Instead of the period in parallel construction used in Part I, it is now a group of three phrases. Then the spinner glances back at the lovely design used in Part II. How exquisite it would be in a different shade of yarn. So Part II is transposed down a third, to make Part IV—the last beat of Measure 41 to Measure 64. The first theme is brought in still another time to make Part V, the last beat of Measure 64 to measure 76; and a border—the Coda, added to finish off the whole.

Another Example is Analyzed

The *Venetian Gondola Song*, No. 1 (*Songs Without Words*, No. 6), is only a two-part song-form. But nevertheless, we find a distinct three-fold development in the Beginning, Middle and Ending.

The first measures of this piece introduce us, in imagination, to the characters and the setting. Different interpreters will naturally have different ideas about this, because Mendelssohn has left us free to fill in the details of the story ourselves. If we want to, we can even choose a story after the time of Mendelssohn. So just for illustration, let us go back to one of those care-free years before the war, when so many Americans were touring Europe. It is a moonlight night in Venice. Our party steps out of the hotel into a gondola.

At first we glide quietly on one of the side-street canals with the comparative reserve that usually characterizes the Beginning. How has Mendelssohn achieved the effect of quiet sailing? By the simple harmonic treatment, by the direction to play with cantabile touch, and by the structure. The Beginning here coincides with Part I, which consists of an introduction, and a period in parallel construction. The parallel construction of the period helps to give the feeling of calm.

Painting the Picture

But with the start of the Middle section on the last beat of Measure 17, the interest increases. At this point our gondola turns into the Grand Canal. What an enchanting sight! Hundreds of festive lanterns, and gaily decorated boats. Scores of listers in gondolas are grouped around the floating opera stages to hear familiar arias sung by mellow voices.

Mendelssohn has expressed this increased animation of the Middle section by a more varied and a more "excited" harmonization. Instead of the tranquil parallel construction of the period in Part I, the composer has used a contrasting construction of a double period. This helps to paint the picture of fascinating sights in every direction. We will render the first phrase of the Middle with a fuller tone than was used for the Beginning. But listen! A faint melody is heard in the distance. Let us play the second phrase *pianissimo*. Now our attention is drawn in another direction. And so the Middle continues with changing touch and tonal coloring to the close of Part II in Measure 34.

The Ending of this composition starts on the last beat of Measure 34, which is the first note of the Codetta. Here our gondola turns off the Grand Canal, and we are headed back to the hotel. This is indicated in the music by a fragment from the first ody. While it is just a snatch of the principal melody, it should be played with some significance, because it represents the return to the Beginning at a higher level—the higher level of a joyous memory. Our gondola is now retracing its (Continued on Page 346)

Relax! Then What?

by George MacNabb

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A DIFFICULT PASSAGE IN CHOPIN

Mr. MacNabb discusses the fingering of the Chopin Etude, Op. 10, No. 1, with Miss Phyllis Wood, Senior Pianist at the Eastman School of Music.

THE VERY AMBIGUITY of the word "relaxation" provokes its misunderstanding and abuse. Actually it means "to make lax or loose, to mitigate or enervate." How can such a condition be of use in piano playing, or in any activity for that matter? To fully evaluate the term and to make a proper use of it you should know, and from experience, literally what extent of activity is intended by it.

According to Matthay: "... really complete relaxation may possibly be physically unattainable, perhaps even undesirable, pathologically considered, but the term thoroughly conveys what has to be striven for; for it is the most complete possible relaxation of all muscles that in playing should be passive, which forms the real 'secret' of all good tone-production, including agility; or of good muscular technic applied to anything else." Surely piano playing requires muscular action, an action which is possible only by tension, for a completely relaxed condition is an inactive one. Moreover, this necessary tension must be applied at the strategic moment, in the right amount, and in the right muscles.

Relaxo-Mania

Relaxation has been unduly exaggerated and grossly misrepresented in its application to playing the piano. I have heard teachers tell students to "relax," "let yourself go," "let your arms hang limply at your sides," "get that all-gone, loose, lax feeling." Such admonitions are both insufficient and inaccurate. Also, I have seen students bidden to walk around a room with shoulders sagging and arms swinging flabbily and criss-cross in front of the drooping body. The Baboon Exercise might be a good name for this one, but how utterly ridiculous and completely ineffectual it is. This accomplishes only devitalization (deprivation of vitality) of the mental and physical processes. These poor, benighted students are forced to perform silly and self-conscious antics simply because they are unfortunate in being under the tutelage of Relaxo-Obsessionists who blindly believe that relaxation is the panacea for all pianistic ills. It is incredible!

Relaxation or Devitalization

Complete relaxation—devitalization, or a total lack of muscular tension—may be found in the body when one is sleeping, or in the hands and feet when they

are dangled. Since specific energy is inevitable for every manifestation of physical action, total relaxation is not only of no value in piano playing, but is even detrimental. Rather we need the suspension of all superfluous exertions and the cancellation of the needed impulses at the precise moment. This is achieved by alleviating all unnecessary strain and permitting the activating muscles to work energetically and entirely unimpeded by the passive group of muscles. Inasmuch as the simplest muscular process is an intricate action, so intricate as to be virtually unthinkable, the only alternative is to sense how it feels to play correctly, and also incorrectly.

Even posture is dependent upon tension, for to effect posture (or any directed movements) without external assistance requires an exact amount of joint fixation to overcome weight. In other words, there must be a



DON'T BE A BABOON!

legitimate strain on all muscles and joints for any activity. For example: any one part of the arm is held in position by the muscular contraction of another part of the arm, or if one part of the arm moves another part necessarily moves also. Otherwise the arms would be at the complete mercy of the force of gravity and would dangle loosely at the sides of the body like the links of a chain or a fur neck-piece. What can be more convincing of the fact that contraction (or tension) is a vital and necessary requisite to work, and moreover, that relaxed muscles are incapable of activity or motion?

Immoderate tension results in rigidity or over-contraction, whereas too little or not enough tension results in under-contraction. This latter condition (over-relaxation) will cause smudginess and blurring, particularly in passage work. There are, however, certain loud, percussive and brilliant effects in piano literature which cannot be achieved without some degree of rigidity (and it has been proved through scientific tests that the range of dynamics is greater with rigidity than with relaxation); but that rigidity must be employed only where needed, never constantly. An excellent example of the application of this may be found in the closing measures of the *Danse Rituelle du Feu*, by Manuel de Falla. Stiffness is a failure to relegate

to the required muscles the proper measure of nervous and muscular tension while retaining the capacity for inaction of all the unrequired muscles—a simultaneous contraction of the two opposing sets of muscles.

Energy Applied and Energy Released

Before you can diagnose and teach relaxation you must thoroughly understand tension. Resting arm weight on the keyboard by means of the finger tips is not a condition of relaxed arm, but one of mild fixation equalized in all joints and muscles. Consequently a more comprehensive interpretation of relaxation in piano playing (and in all activities) is effected by presenting it as balance, coordination, muscle and joint equilibrium and collaboration. The main point at issue is to acquire a delicately balanced inter-action between tension and its subsequent relaxation—really a fine control of the intensity and duration of the tension.

The application of weight, power and energy to the key and the impelling of these forces—floating power as it were—over the keyboard demands the proper contraction of the controlling muscles. Immediately as this contraction has accomplished its work (tone-production), it is necessary to dispose of the power so that instantaneous relaxation (as much relaxation as the situation of the moment will permit) can take place after each tone. In other words, true relaxation is the result of good tone, not the means; moreover, it is a definite and unqualified muscular function.

The Mechanical Considerations

At the instant sound arrives, which is before the key reaches the key-bed, relaxation should take place, with just enough energy (or muscular contraction with a maximum of relaxation) allotted to hold the key down for the duration value of the note; which action takes less energy than that used to produce the softest *pianissimo*. After the sound is produced the key continues its descent until it comes in contact with the key-bed, which is a small, round pad of felt. The distance in key-descent from sound-arrival to key-bed is very minute—nevertheless it is a mechanical consideration for the pianist. Exclusive of the pedal, nothing further can be done to alter the quality and quantity of a tone once it has arrived. The subsequent concentration should be on the duration value of said tone and on the preparation for the next tone. The violinist, having direct contact with the string, can enhance the tone by the use of vibrato, but using vibrato on the piano key, or exerting pressure on the felt pad, will: (1) impair the instrument itself by wearing this felt pad down; (2) destroy balance and coordination; (3) make for excess, dissipated energy; (4) retard timing by intensifying the difficulty of estimating with accuracy the precise measure of force desired for the production of the succeeding tone; (5) seriously reduce the probability of securing speed, agility and endurance, because the energy consumed (and wasted) in pressing is unavailable for these uses.

The Practice of Relaxation

The principle, then, that relaxation is the result of good tone-production is one of the most basic, and without doubt the most momentous, in pianistic ideology. How many students even suspect the existence of this theory, or realize its indispensability in the development of technic? (Continued on Page 346)

War-Time Broadcasts of Notable Interest

by Alfred Lindsay Morgan

ON APRIL 8 Dr. Frank Black returned to the General Motors Symphony of the Air for the first of a series of concerts to be heard during the summer months. This will mark the third summer that Dr. Black has conducted these programs. Since 1932, he has served as general music director of the National Broadcasting Company. One of the most versatile musical directors of the airways, Dr. Black has established an enviable reputation as composer, arranger, recording conductor and radio personality. His concert achievements on the air during the past thirteen years would be virtually impossible to enumerate. Not so long ago when asked to recall the unusual works he had introduced to listeners in and out of radio, he smiled and shook his head: "That's a large order," he said, "I'd have to refresh my memory from my files." But to refresh his memory would take time which the conductor does not have these days; for his schedule for the coming months is a heavy one. Dr. Black is frequently called upon to serve as guest conductor with important symphony organizations in various parts of the country. Last season, he conducted eight weeks of concerts with the Cleveland Symphony Orchestra, and in March of this year he returned for another six programs.

Dr. Black, who hies from the famous Quaker City of Philadelphia, divided his studies in his youth between chemistry and music, but upon being graduated from Haverford College, he told us—"cadenzas won over crucibles," and from that time onward he concentrated only on his musical career. At first it was his intention to be a concert pianist, and many people remember his remarkable gifts in this direction. His long, tapering fingers are those of the born pianist, and recently in his studio, when he sat at a keyboard and illustrated some points in music to us, we realized the remarkable gift he owns in this field. His technic with the baton has not eclipsed his technic at the piano; the same precision and strength show how carefully and conscientiously his musical career has been developed. Dr. Black is known and admired for his forthrightness, his firm beat; he has always eschewed sensationalism and tricky effects.

When one enters Dr. Black's office in Radio City, one is struck by the evidences of his work and his love of music. His piano, a concert grand, is in a straight line with the door, and it, like his desk, is piled high with manuscripts and published scores. He owns priceless mementos, manuscripts, portraits, and photographs, and other souvenirs of the outstanding men of music.

Dr. Black's devotion to the classics has not hampered his championing of modern composers nor of music in the popular field. If he thinks a piece of music is worthy of public performance he programs it. In the lighter field, he has shown an ability as striking as that in the symphonic field. And the aid he has given to contemporaries along the path of fame is already legend. His summer concerts are devised with an idea to wide appeal; he will program both lighter as well as serious musical fare. In the current summer series he intends to feature soloists in concertos and other works, and already we have heard several noted violinists and pianists in familiar and widely admired compositions. His opening concert will be recalled for the splendid performance of George Gershwin's Piano Concerto with Earl Wild as soloist, and also for the presentation

of the "Suite, The Tall City," by the Austrian-American composer, Hans Spialek.

In connection with the sponsorship and performance of symphonic music on the radio, the eminent British conductor, Malcolm Sargent—who was heard during the winter season of the NBC Symphony, has had some pertinent things to say. At a luncheon for newspaper representatives in New York before his return to England, Mr. Sargent stated: "It must be remembered that music, particularly the performance of symphonic orchestral compositions is a costly, cultural enterprise. In the old days, public performances were sponsored by the church or by the rich, enlightened 'Aristocrats'. By 'aristocrat' I mean a person who through his education and native good taste is capable of discriminating and choosing the best and most worth-while things in life.

"In Europe today the wealthy patron of arts can no longer exist. In England, for example, with taxation nineteen shillings and six pence to the pound, no sane person expects anyone to use his last six pence to provide entertainment for the public. If music is going to be given the great masses of people (and it must be given them), then they must get it either from a state subsidy or there may exist enlightened, financially-sound business organizations sufficiently broad in their outlook to feel that the sponsoring of this form of entertainment is both their duty and their pleasure.

"General Motors seems to be fulfilling this ideal. They are sponsoring a unique and magnificent orchestra with the greatest of living conductors—Toscanini—at the head of it. They are proving themselves to be 'aristocrats of industry' and I take off my hat to them in that respect and wish them, and all such organizations who may be similarly enlightened, God-speed!"

Mr. Sargent has paid a tribute to all the "enlightened" sponsors of good music over the air; the sponsors of such outstanding programs as the Saturday afternoon broadcasts of the Metropolitan Opera, the Sunday programs of the Philharmonic Symphony Orchestra of New York, and many others. It is not a matter of waving the American flag when we say that no-



ELISABETH SCHUMANN

where else in the world is such an imposing array of musical programs available over radio as in this country; it is merely the statement of a fact. And that we continue to have such extraordinary musical fare available in our homes when one of the worst wars in history is being waged throughout the world, is proof of our democratic way of life. It is gratifying to know that American industry has become the "enlightened aristocrats" of a modern world.

The National Broadcasting Company, following a precedent of last year, is presenting each Saturday a series of orchestral programs, featuring different symphony orchestras throughout the country (3:00 to 4:00 P.M., EWT). This symphony array, known as the Orchestras of the Nations, gives us an opportunity to appraise the work of men of music in widely different localities. Not so long ago, the leading symphonic group of the Blue Grass Country, the Louisville Philharmonic Orchestra, conducted by Robert Whitney,

was heard in an interesting program. Désiré Defauw and the Chicago Symphony Orchestra have also given a series of concerts. Late in April, Howard Hanson and the Eastman-Rochester Symphony Orchestra took over this spot. Other organizations are scheduled to follow. Dr. Hanson, long a pioneer of American music, brought us in his first concert two new scores by Bernard Rogers and Robert Sanders: the first—a world première—was *Three Drawings after Hans Christian Andersen*, and the second was *Concerto for Violin*, featuring Jacques Gordon as soloist. On the same program Dr. Hanson gave us new opportunity to admire his own talent as a composer in his *Songs from Drum Taps*, in

which the orchestra was joined by the ever reliable Eastman School Chorus. The fine musical talent of young America is splendidly evidenced in the programs of the Eastman-Rochester Orchestra and the Eastman School Chorus.

Mutual has started a new series of programs called *Symphony of the Americas*. This series, designed to salute our Western Hemisphere neighbors in music, is heard on Saturdays from 8:30 to 9:00 P.M., EWT. The conductor is Valter Poole, American-born assistant leader of the Detroit Symphony Orchestra. Fifty-five members of that organization are used for the broadcasting orchestra. These programs feature semi-classics and lighter symphonic works, with the accent on modern music representing the various Pan-American countries. Each week, *Symphony of the Americas* salutes one or more of the American nations, with prominent artists invited to perform music of their countries. These "salutes" are prepared with the coöperation of the Coördinator of Inter-American Affairs to give listeners in this country an intimate view of the life and culture of the nations of the Western Hemisphere. This series is one of the replacements of the Detroit Symphony broadcasts to be heard during the summer months.

Jean Goldkette, a well known name in popular music, takes over the latter half of the Detroit Symphony period for the summer (9:00 to 9:30 P.M., EWT). He is featured as pianist and conductor of his new sixty-piece orchestra. Typical Goldkette arrangements of today's favorite popular songs comprise most of his programs.

Time To Remember is a new five-a-week series of Americana to be heard over the Columbia Broadcasting System—Mondays through Fridays, 3:00 to 3:15 P.M., EWT. Milton Bacon, long a student of Americana, is the narrator on (Continued on Page 320)

RADIO

"FORWARD MARCH WITH MUSIC"

STORIES OF CHRISTIAN SONGS

"MUSIC IN EVANGELISM." By Phil Kerr. Pages, 244. Price, \$1.00. Publishers, Gospel Music Publishers.

The story of evangelistic music is one of far greater interest than many have supposed. Phil Kerr, evangelist, composer, musician, and author, has brought out a new edition of his "Music in Evangelism," in which he covers his field in very comprehensive fashion. In chapters one to four (inclusive) he gives an outline of the development of music, its power, Old Testament music, and Christian music. Some of the verses of the early hymn writers are morbid beyond belief. Here is one from Wesley, in a joyous and frolicsome meter:

"Ah, lovely appearance of death!
What sight upon earth is so fair?
Not all the gay pageants that breathe
Can with a dead body compare.

"With solemn delight I survey
The corpse, when the spirit is fled,
In love with the beautiful clay,
And longing to lie in its stead."

Yet this hymn was frequently sung in churches.

Another song which Mr. Kerr tells us was sung in thousands of revival meetings was that called "Wicked Polly." This ecclesiastical melodrama went thus:

"O young people, hark while I relate
The story of poor Polly's fate.
She was a lady young and fair
Who died a-groaning in despair.
She'd go to balls, and dance and play
In spite of all her friends might say.
One Sabbath morning she fell sick,
Her stubborn heart began to ache.
She called her mother to her bed,
Her eyes were rolling in her head.
'My loving mother, you I leave,
For wicked Polly do not grieve,
For I must burn forevermore.
When thousand thousand years are o'er,
When I am dead remember well
Your wicked Polly groans in hell.'
She wrung her hands, and groaned and cried,
And gnawed her tongue before she died;
Her nails turned black, her voice did fail,
She died, and left this lower vail.
May this a warning be to those
That love the ways that Polly chose."

Over one hundred pages are given to stories of well known hymns and evangelistic songs, and twenty-six pages to short biographies of evangelistic song writers. The book is obviously invaluable to those in the field.

FREEDOM OF VOICE PRODUCTION

"DYNAMIC SINGING." By Louis Bachner. (With an Introduction by Marjorie Lawrence.) Pages, 144. Price, \$2.75. Publishers, L. B. Fischer Publishing Corp.

Your reviewer is one who for some years had the temerity to teach singing, and in this time read enormously upon vocal problems and had many a good laugh at some of the widely varying opinions. In the past half century, vocal theories and cults have had a way of falling in line with common sense. "Dynamic Singing," by Louis Bachner, is a case in point. This new book is refreshingly clear and does not run to fads and "isms." It is not a singer's manual, but a book about singing. Any student who reads it regularly would have no need to fear false doctrines.

Mr. Bachner, born in New York, became a teacher of singing at the State Academy of Music in Berlin (the old Royal Academy). Among his famous pupils besides Miss Lawrence, were Sigrid Onegin, Michael Bohnen, Lily Djanel, Heinrich Schlusnus, and others. The book ranks in usefulness as advice to singers with the famous treatises on singing by Clara Rogers and Lilli Lehmann.

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

by B. Meredith Cadman

THE "MET"

"METROPOLITAN OPERA MILESTONES." By Mary Ellis Peltz. Pages, 74 (10 x 7, printed on glazed paper). Price, \$1.00. Publisher, The Metropolitan Opera Guild, Inc.

A brief but surprisingly comprehensive history of the "Met," giving an outline of all its significant achievements, excellently illustrated with half-tone illustrations,



Ira Gluckens Collection

Christine Nilsson as Marguerite

tions, telling the story of the great opera house for sixty years. An astrological addict might say that the stars were particularly propitious in October, 1883, because it was in that month and year that the Metropolitan Opera House was opened, and it was at that same time that Theodore Presser founded THE ETUDE Music Magazine in Lynchburg, Virginia. Both institutions have worked great good for the art in America and both are "going strong" as modern instruments for musical development.

The first presentation of the Metropolitan was "Faust." The cast included Christine Nilsson, Sofia Scalchi, Italo Campanini, Giuseppe del Puente. The amazing fact about the Metropolitan Opera Company is the extremely high and uniform quality of its performances for well over half a century.

READING VOCAL MUSIC

"SIGHT SINGING MANUAL." By Allen I. McHose & Ruth Northup Tibbs. Pages, 101. Price, \$2.00. Publishers, F. S. Crofts & Co. (Eastman School of Music Series).

A great deal of very valuable time at rehearsals could be spared if singers were taught to read readily and precisely. The authors of this work have adopted a modified French "Fixed Do" system, and training is given in all four of the commonly used Treble, Alto, Tenor, and Bass Clefs. The material is organized upon a basis of Rhythm and Pitch. The three hundred and twenty examples have been chosen with masterly skill, so that a wide experience may be gained in Rhythmic Reading, Unequal Time Durations, Ties, Syncopations, Superimposed Backgrounds and Superimposed Meter, Subdivision of the Background, Remote Modulation, the Divided Beat, Modal Melodies, Less Common Meter Signatures, and Mixed Meters. The singing student who has been given a thorough drill in these melodies by a capable teacher is to be envied.

HYMNS AND THE PEOPLE.

"HYMNS IN THE LIVES OF MEN." By Robert Guy McCutchan. Pages, 208. Price, \$1.50. Publishers, Abingdon-Cokesbury Press.

Those who have known Robert Guy McCutchan as Dean of Baker University and as Dean Emeritus of the school of music of DePauw University, have come to love this genial teacher of music. His recent exploration of the field of the influence of hymns is a scholarly and exceedingly interesting work which will be an inspiration to clergymen and choir leaders in search of material. Dr. McCutchan tells in brief but adequate words the story of the music of worship, from pagan sources to the present.

BOOKS

"FORWARD MARCH WITH MUSIC"

Mozart

PIANISTS give Chopin, Bach and Beethoven programs, but almost never a Mozart program. If they play Mozart at all, a sonata, rondo or fantasia is sandwiched apologetically between more "effective" pieces by other composers. As for the twenty-eight concertos by Mozart, how many artists play more than one (if indeed, one) in public? Starved Mozart lovers will be lucky if they hear half-a-dozen of these glorious symphonic masterpieces in a lifetime of concert going.

Why then do performers shy away from Mozart? Perhaps it is because they do not like his music. . . . Or it may be that they are afraid of boring their audiences—quite overlooking the fact that this is their fault, not Mozart's. The truth is that the common, garden variety of player stands in terror of Mozart, for he is ruthlessly exposed when he approaches a composition of this master. No virtuosic slick-trick will gloss over his incompetence; and for once the years of mechanical, repetitive practice do not save him. Bare bones protrude shockingly. . . . Even the audience finds something amiss.

Mozart is the most exacting as well as the most inaccessible of all composers. He stands aloof, untouchable. Bach, Beethoven, Brahms, and the rest have feet planted firmly on the ground even while their heads touch the stars. They offer a bridge from the temporal to the eternal. Mozart makes no such compromise. His music, the veritable essence of pure spirit, stands apart, remote, forever incomprehensible to those who take no pains to penetrate its surface. Is it any wonder then that trickster and plodder alike become panicky at the thought of a Mozart recital, concerto or even group of pieces?

And when such a pianist does play Mozart, he makes no pretense of going beneath the surface. With perfumed gloves, suave manner, airy touch and pretty-pretty graces, he slides through his Mozart. . . . Again and again have critics been taken in by this surface sparkle and velvet sheen, which they mistake for the true Mozart.

The disarming childlikeness, deceptive simplicity, and the transparency of the texture of Mozart's music are partly to blame for this superficial treatment. . . . Mozart is often given to children to play. One well known "figure" in the music world has said that Mozart should be played by children only. On the contrary, he should never be studied by any but the most gifted children and played in public only by discerning artists. Mozart is a composer for serious, profound maturity. His inner voice can be apprehended only after years of humble, intelligent study.

It is forever one of the miracles of music that such perfection could be achieved through such a precise medium. There, in its clean perfection the music stands for all to contemplate but few to comprehend. Mozart's immaculate manuscript, and his own clear, simple directions, are but the framework for profound utterance. He offers the bare skeleton, into which must be breathed the breath of life. . . . Only a loving, aspiring laborer can reconstruct the Mozartean miracle.

Yet, he who strives to follow Mozart's explicit directions will sooner or later

have his reward. Mozart shows the way, points the guide posts. When, as often happens, the voyager is lured along blind paths, he need only return to the nearest sign and ask, "Where does Wolfgang Amadeus want me to go from here? What does he say about the way?"

Guide Posts

What are Mozart's guide posts? How recognize and follow them? The first is of course the edition studied. The values of all notes and rests, the directions for short and long phrases, the dynamic and other markings, staccato and legato indications—all must be scrupulously respected. For this the original or U R text, now procurable in part in this country, is indispensable. Compare the U R text with almost all other editions and note the cleanness of Mozart's version in contrast to the muddy editing of later printings. For best results, use this U R text in combination with the Presser edition, not only for comparisons but for fingerings, suggestions for playing embellishments, pedaling, and so on.

The next guide posts are of course Mozart's own dynamic markings. Composers of his day often found it unnecessary to write detailed directions in their compositions, since musicians of good taste were supposed to know how to meet every ordinary musical contingency. The composer needed only to indicate roughly. . . . Consequently the student of Mozart must learn to "read between the lines" . . . He must be able to recognize typical Mozartean idiosyncrasies of which the following are examples:

A. The beginning of a Mozart composition is usually to be played *forte* if no dynamic indication is given.

B. There is often an implied *crescendo*



Correspondents with this Department are requested to limit Letters to One Hundred and Fifty Words.

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator

between a *piano* sign in one measure (or part of it) and a *forte* in the next; or an implied *diminuendo* between a *forte* and a *piano*. . . . Mozart often failed to indicate such *crescendos* or *diminuendos*.

C. Careful study of the melodic curve will reveal whether a "subito" (*forte* or *piano*) is meant, rather than a *crescendo* or *diminuendo*.

D. The many obvious *fp*'s and *sfp*'s are of course to be played "subito," but never harshly.

E. Mozart usually avoided extremes in his indications; there are comparatively few *ff*'s and *pp*'s. For fullest effect, however, his music often requires *ff* or *pp*,—but always in the Mozart "frame,"—never in the "fresco" style, say, of Beethoven or Brahms.

F. Sometimes the dynamic markings of an entire section or movement must be filled in by the player himself, because of the frequent sparseness of Mozart's expression marks. The familiar C Major Sonata (K.545) is an example; in all of it, Mozart wrote no dynamic directions excepting one *sf* and one *p* in the slow movement. In such movements the performer should not accept any editor's directions, since most of these were notoriously careless or tasteless. He must draw up his own thoughtful plan.

On the other hand, some Mozart compositions overflow with a wealth of exact markings—such as the Fantasia and Sonata in C Minor, and the Sonata in F. Major (K.322).

Additional Points

1. Watch carefully all two-note slurs



which must be phrased exaggeratedly, since such phrasing indicates uneven note lengths and qualities. The first note is given more time duration and more tone (stress) than the second note. In rapid movements the second is sometimes scarcely audible.

2. In playing rapid Mozart movements use only brief touches of "top" pedal, or none at all.

3. Slow movements should often be practiced without pedal. If a pianist can play Mozart warmly and vibrantly without damper pedal, he is coming close to the heart of the music.

4. Do not play "second" or subsidiary themes slower than first themes; with his unerring instinct for rightness, Mozart has taken care of this in his overall construction of the movement. Play second themes of sonatas, concertos, in exactly the tempo of the opening theme.

5. Mozart was often not explicit in his notation of embellishments. A trill indication in rapid tempo is sometimes better executed as a mordent—which after all, is only a trill reduced to lowest terms. . . . Extended trills begun on the note above the principal note divide evenly and offer no difficulty, since the turn also divides evenly. Some artists prefer to play a very rapid "ecstatic" trill, starting on the principal note, with the turn played in plenty of time so as not to disturb the smoothness of the accompaniment. . . . Never accent the first note of any trill—whether it is begun on the principal note or the note above.

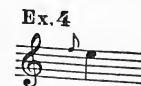
6. As to Mozart's bewildering array of grace notes—follow the usual rule for long grace notes; that is, give the small note half the value of the principal note, thus:



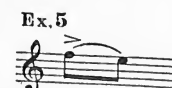
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forming a four-note phrase group with slight stress on the first tone: Or

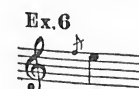


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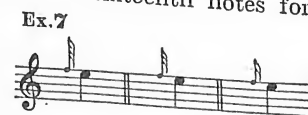


as a two note slur. . . . Long grace notes are important both for their length and stress.

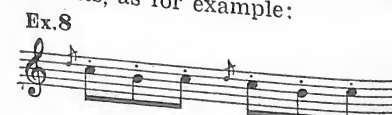
7. On the other hand short grace notes have practically no dynamic value or duration. Mozart almost never notated short grace notes in the usual manner



but simply used small sixty-fourth, thirty-second or sixteenth notes for them:



For meticulousness and clarity in rapid movements, as for example:



(Continued on Page 345)

You're Not Too Old to Play the Piano

by Dr. John Erskine

A NUMBER of my friends, entirely sane men and in good repute with their neighbors, wish they could play the piano a little as a very personal hobby, and regret that it's now too late to learn.

It isn't too late! If you have the love of music and want to exercise it within reason, it's easier to play the piano than to play bridge, which many people seem to have taken up in their mature years. Moreover, it's easier to learn the piano than it used to be, because the modern technique is cultivated more with the brain than by mere dogged persistence. Moreover, the middle-aged have an advantage over the children, in those cases where the love of music is intelligent and well-considered, and where the use of the brain has long since become a habit.

A child at the piano, even a willing child, needs a powerful lot of teaching. The adult can cover quite a distance on good advice. Especially the man or woman who took lessons in childhood, thumbed out bumpy scales, broke down in badly-studied pieces, and was permitted at last by the nerve-worn family to give it up. Assuming that a love of music survives, and at least a modest wish to play, you'd be surprised at the degree of progress which is quite possible if the mature person comes to the piano with a fresh mind, and with a grasp of essential principles. The average piano teacher didn't mention those principles to us when we were boys; now every good teacher begins with them, which is one reason why the children do better nowadays.

Playing for Fun

Far be it from me to encourage unnecessary noise in the world, or to say—or seem to say—that the middle-aged, merely by taking thought, can become

piano virtuosos! I'm speaking to men of my own age, or a little younger, who have, I hope, a sense of humor and who won't overestimate their talents, but who on the other hand are wise enough to get pleasure out of such talents as they have.

I have been invited to give some practical advice on taking up the piano again—taking it up for fun. Perhaps it was because I worked away at the piano when I was young, had then abandoned the study, in the best modern tradition, and after I was 40 I took it up again, and have been enjoying my piano ever since.

When I was a child I had a good teacher, but when I wanted to renew my acquaintance with the instrument I went for an overhauling to one of the very greatest piano teachers now living. I expected his instruction to be complicated and highly "advanced"; I was amazed to find it far simpler than I had met in boyhood, with a most engaging appeal to musical sense and to common sense, and yet with far-reaching implications as you thought it over.

This particular teacher is a famous musician and himself a virtuoso of the first order; the simple but profound philosophy of technique with which he aided my middle-age is shared by all artists today, violinists as well as pianists, and it is a life-saver for even the modest amateur.

Three Great Obstacles

The most direct way to approach the problem of your technique is of course to notice the things which you imagine keep you from playing the piano, you who have neglected it and are now no longer young. I can hear you checking off your three great obstacles:

1. Your fingers are stiff.
2. Your ear is all right, but you can't remember the left hand.
3. You always found it hard to read music.

Well, on every count but one, you're wrong. Your ear is probably not bad, if you have any love for music, but your fingers aren't stiff; you can remember the left hand, and it's very easy to read music. Your trouble is that you're getting off on the wrong foot. You think first of your fingers. Important as the fingers are for piano-playing, you should think of your fingers last. The music comes first. If you get the music into your brain, it will come out at your fingers. Anything you can hear in your mind, you can play. You usually listen to the melody and the melody is usually in the right hand. That's why you say you have a good ear. If you listen to the left hand, you'll discover that your ear is just as good on the low notes.

So the first rule for piano technique is:

Learn the music by heart before you try to play it. For a beginner this sounds like extravagant impossibility, but it's absolute sense, and it will save you many hours of the wrong kind of practice. Perhaps your way has been to pick a new piece out at the piano, but how can you get anywhere until you know what you want to pick?

I've the habit, supposed to be vicious, of reading myself to sleep every night, and since I can't devote to the piano as many hours as I'd like, I save myself time by learning new music in bed, listening to it in my mind until I can remember it as a whole, both hands, and know how I want to make it sound. Or sometimes I practice an old piece this way, clearing up spots which I hadn't understood.

Get the Mind to Work

The second rule for piano technique is to practice slowly enough for your mind to suggest each note. It's not your fingers which are stiff; it's the motor centers of the brain which are slow. You practice for the benefit of those motor centers. No matter how slow the motor centers are at first, with exercise they soon speed up, but you must give every note a chance.

Try this with the easiest piece you can find, or with a section of a piece. Study it away from the piano till you can hear it in your mind, then take the music to the piano and play it slowly enough to hear every note. You will say I'm moving too fast; you'll protest that you can't make this experiment unless you can read music and hear it mentally.

Quite right, but give me credit for having set a little trap for you. When you named the obstacles which keep you from playing, you probably put first the stiffness of your fingers, and only at the end did you mention the reading. In the correct approach to piano-playing the reading comes first. You can't do a thing without it. And when we speak of reading music, we mean not only an understanding of the signs—notes, sharps, flats—but also an exercise of the ear, so that the music can sound in the mind. Fortunately the signs are easy to explain. Ear-training, which is more important, takes a little more time, but it's less difficult than the mastery of a good drive in golf.

The symbols used in printing music have a long history, and they are far from perfect, but their purpose is obvious, and they should be studied with that purpose in mind. You read music to find out three main things—how high or how low the note is, when and for how long it should sound, and in what time or rhythm.

To show the pitch of the note, we have the five horizontal lines, the clef of key. Each line designates a note, and so does each space between lines. You have only to count up, and hum the notes of the scale, one note for each line or space, and there you are!

Of course you must know where to start from when you count. The clef for the right hand is marked by a florid G, placed on the second line from the bottom. The clef for the left hand is marked by a rather slipshod F, placed on the second (Continued on Page 316)



Photo: A. Tennyson Beals

DR. JOHN ERSKINE



THE CHAPEL CHOIR AT CULVER MILITARY ACADEMY
Captain Paul M. Barada, Director



THE CONCERT BAND AT CULVER MILITARY ACADEMY
Captain Edward T. Payson, Director

Music in the Post-War Curriculum

by Captain Edward T. Payson

Chairman, Music Department
Culver Military Academy
Culver, Indiana

For the past six years Captain Payson has been judge of district and state band contests and festivals in Indiana and Michigan. Culver Military Academy is making an extensive survey of needs and trends in post-war education in secondary schools and colleges.

—EDITOR'S NOTE

IF THE ADVANCED THINKERS on educational problems are right, "there is a great day coming" for music and other subjects euphoniously called "electives" in school and college courses. Thousands of students now more or less tolerantly sitting out their four annual required courses, and being forced to let the "extras" go by the board in order to avoid the stigma of low grades, will probably see their sons and daughters able to indulge the universal craving for the skills of self-expression.

Fifty years ago organized music study of any nature was practically nonexistent in schools. Instrumental instruction was supplied outside of school hours by the private "professors" and the pupil practiced or got out of practicing during hours which might have been used for exercise and sports.

Twenty-five years ago the great high school music movement was under way in America, and the doors to the enjoyment of music were opened to hundreds of thousands of school children.

But still there were many flies in the ointment. School officials were eager to have a band which could be turned on and off like a public utility for school functions, or they were insistent that their choruses, orchestras, and bands win every annual contest. But this had to be done, mind you, without interference with any program of "requirements." Little by little music began to win a class period here and there, but it merely meant that an ambitious pupil had to do his "required" courses in less time. Even now there are

school children in large and so-called "progressive" schools who leave home in the morning before daylight in order to attend rehearsals of musical organizations before the first class starts. Even with credit being allowed for participation in music and a class period supplied, it takes an intellectually and physically robust child to maintain the pace.

An Educational Drama

What lies ahead for musically talented or even musically curious students in our schools? Just this: the hope that Bill, who wants to listen to symphony records and who wants time to have them explained to him will not have to get up before daybreak to study; the assurance that Bob, who sings in the choir, will have a chance to sing some of the stuff that he always wanted to sing instead of racing the clock in order to have the required numbers for the spring contest prepared; the promise that John, who plays in the band, will have a chance to take that harmony or composition course he wants because he feels an urge to create some music of his own and still keep up his trombone lessons.

To illustrate the problem and its possible solution let us look in on two scenes from an educational drama which is far from imaginary.

Scene I: Dean's or Adviser's Office, any school.

Time: Present and Past.

Enter Student:

Student: "Mr. Educator, I would like to take the

"FORWARD MARCH WITH MUSIC"

Music Appreciation Course in addition to Band next semester."

Educator: "But Bob, that course is given during the fifth class period when you have to get your French II."

Student: "Can't I take the music instead of World History, and take French during the second hour? I like languages but I don't seem much interested in History."

Educator: "Well, you know you have to have World History to get your diploma."

Student: "That's right, sir. How about dropping advanced Algebra?"

Educator: "You have to have the Algebra to get into Middle-West University, don't you? I'm sorry. It's a shame that you can't squeeze it in, because you seem to have an exceptional interest in music and a lot of talent."

Exit Student, puzzled.

Scene II: Same.

Time: Future.

Enter Student.

Student: "Mr. Educator, I would like to take the Music Appreciation Course in addition to Band next semester."

Educator: "Okay, Bob, I think that can be arranged. You're going to keep up your private lessons on oboe too, aren't you?"

Student: "Yes, sir. Music seems to interest me more than anything else. Even if I don't go into it professionally I want to know more about it."

Educator: "Well, as long as you keep up good work in your basic Mathematics and English courses, you should branch out in your special field. You've shown a lot of talent already. We shall see to it that you get the training that fits every person for citizenship, and still have time to develop your skill and knowledge in Music."

Exit Student, happily.

When Reforms Are Instituted

When curriculum reforms are brought about students can expect the opportunity to share fully in the enjoyment of music in the following threefold way: They may through (Continued on Page 320)

LET US TAKE it for granted that every vocal student is familiar with these two facts:

1. The *pitch* of the tone is fundamentally dependent upon the *frequency* of the vibrations set up by the vocal cords.

2. The *loudness* of the tone depends upon the *amplitude* of the vibrations.

A third fact, that the *quality, timbre, or color*—call it what you will—of the tone depends on the *form* of the resonating cavities affecting the vibrations, is slightly more complex. An amplification of this statement, that the presence or absence of overtones determines quality, the whole being determined by the character of the *resonance*, is the subject of this discussion.

Why Voices Differ

Differences in general character, between voices of the same classification, are due mainly to one thing: The variations in texture of the bony structure of the *fixed* resonators—the cavities of the *masque* and the size of those cavities.

Variations in quality of the tones produced by the *individual* voice are caused by adjustments of movable parts, namely, the pharynx and mouth in conjunction with the soft palate.

The Pharynx

That we may visualize clearly, and not repeat the mistake of the student who described the pharynx as "The bird that rose from the ashes," it may be well to explain that the pharynx is a sort of adjustable tube, extending from the larynx to the nasal cavity. Picture it if you like as the small end of the old-time gramophone horn, flaring upward to the dual resonating areas—the mouth and the facial sinuses. It acts in the same manner as does the tube of brass instruments—with this difference—it is adjustable. "The wider it freely opens, the fuller the resulting resonance and the better the tone." Of the adaptability of the human vocal instrument, Helmholtz remarked, it "admits of much variety of *form*, so that many more *qualities* of tone can thus be produced than on any instrument of artificial construction."

The Mouth and Soft Palate

Between the mouth cavity and the path to the nasal sinuses is the pendant veil of the soft palate—perhaps the most important of all the adjustable parts that control the character of resonance. Thomas Fillebrown says ("Resonance in Singing and Speaking"): "The true office of the soft palate is to modify the opening into the nose and thus *attune the resonant cavities* to the pitch and timbre of the note being given by the vocal cords and pharynx."

If a vibrating tuning fork be held before the open mouth and the shape and size of the opening be varied, there will be found one adjustment which will most powerfully reinforce the vibrations of the fork. This would seem to indicate that for every tone there is an ideal resonator adjustment, and this, in singing as has just been intimated, is the main function of the soft palate. In other words, it serves to balance the characteristic resonance of the mouth with that of the sinuses, the resulting combination being the quality of the tone being sounded.

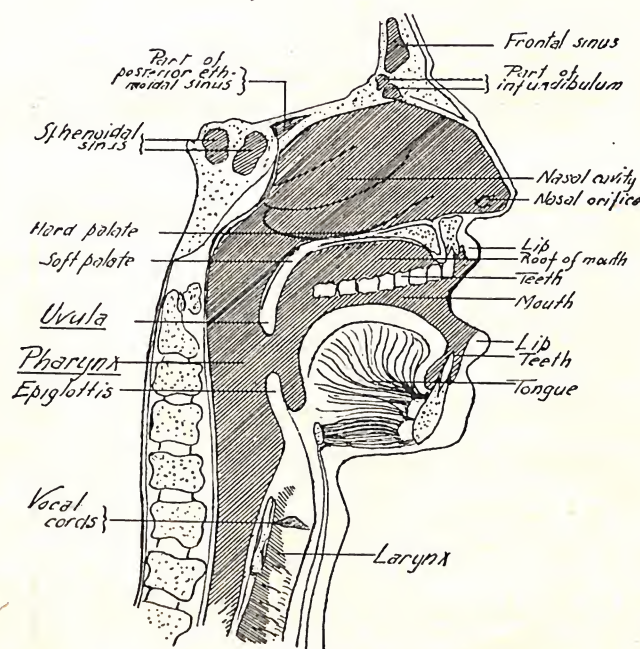
The Object of Tone Practice

It becomes obvious, then, that the fixed resonators, in conjunction with all the adjustable parts leading thereto should, under the control of the vocalist, work as a coördinated whole. This brings us to the aim of all purely voice, or tone practice, that is, the acquiring of a sensitive, *subconscious* control of the adjustable parts of the resonators which, under the direction of a closely listening and intensely critical ear, shall produce the best quality of tone of which the voice is capable; that is, fundamental tone, plus overtones, which will be present in degree dependent upon the character of the resonance, which, in its turn is dependent upon the *nature of the individual resonators* which, as we have endeavored to show, are largely under the control of the vocalist.

The variety of tones of which the human voice is capable makes tone practice necessary so that the student, by countless repetition and experiment may learn how to produce and *choose* the best—not by con-

What Determines Quality of Tone?

by Sidney Bushell



THE ORGANS OF SPEECH AND SONG

Reprinted from "Resonance in Singing and Speaking," by Thomas Fillebrown, M.D., D.M.D. Copyright MCMXI.

sciously trying to adjust the parts by local muscular effort, but by a critical *listening* to his voice at all times, and by the mental demand, while the tone is being emitted, for the very best that the voice can produce.

The Importance of Listening

(While subscribing in theory to the oft-repeated admonition, "first *think* the perfect tone, then sing it," the writer has never been wholly able to put it into practice. It always seemed necessary to have something audible on which to work, or build.)

In the early stages there will be, as it were, a momentary period of "shaping" during the emission of single, sustained tones; very soon, however, subconscious memory develops until there is established a mental ability to anticipate the *requirements* of the tone, which will be as near perfect as possible at its inception.

In this connection, one writer in *THE ETUDE* some time ago likened the vocalist to a person riding a bicycle, balanced, so to speak, on the tone, making continuous infinitesimal adjustments. It is an apt simile.

Where such stress is placed upon the desirability of resonance and overtones in the voice, there is a possibility of overbalance in the direction of *too much resonance*. When this happens, the tone sounds

hard, tight and unsympathetic. As another writer has stated, "no overtone should have greater prominence than its fundamental."

Let the practicing student imagine himself as a "mixer" in a radio station control room and "mix" with his fundamental tones just that proper amount and character of resonance that results in a tone that is beautiful, which means free, loose, clear, steady and true to the pitch. Mere loudness and stridency have no part in the perfect tone.

Words of Wisdom

Many years ago, the famous tenor, Evan Williams wrote an article for *THE ETUDE* entitled, "How I Regained a Lost Voice." In this he made reference to two specific sounds: the "dark" sound and the "animal" sound. This was his method of differentiating between the fundamental tone and the overtones of resonance. The vocalist's aim was to make himself aware of both, separately, and then to blend the two into beautiful tone.

Be assured of this: The more the attention is directed towards the seat of resonance and the mental shaping of the emitted tone, together with adequate support at the diaphragm for that other great resonator, the expanded chest—in these two directions—less thought will be given to the throat.

It is best forgotten altogether!

In another place in his excellent book "Resonance in Singing and Speaking," Dr. Thomas Fillebrown states:

A tone lacking in resonance is ineffective,—devoid of carrying power,—is diffuse and unfocused; while a resonant tone, no matter how soft dynamically, has carrying power and is focused in its vibration. Now "voice placing" depends primarily on correct *vowel placing*, which in turn depends on proper adjustment of the resonators, which again depends chiefly on the positions and motions of the organs of articulation. The interdependence of tone quality and pronunciation is therefore obvious.

Constant emphasis must be laid upon the fact that focusing a tone is a matter of resonance, and that perhaps the most important element in this is *nasal resonance*. In this country, particularly, teachers have, in their desire to overcome the too common nasal twang, mistakenly sought to shut out the nasal chamber from all participation in speech and song.

Nasal Resonance

There are those who, partly recognizing the importance of *head resonance*, would secure it while ignoring *nasal resonance*. It is impossible to secure head resonance in this fashion, for it is only through free nasal resonance that the coördinate resonance in the air sinuses above the nasal cavity and connected with it can be established.

The fear of nasal twang and failure to distinguish between it and true nasal resonance has been the stumbling block. They are very different,—one is to be shunned, the other to be cultivated. The first is an obvious blemish, the second is an important essential of good singing.

Nasal tones are caused by a raised or stiffened tongue, a sagging soft palate, a stiffened jaw, or by other rigidities that prevent free tone emission and which at the same time—note this—prevent true nasal resonance.

VOICE

The Supreme Service of Music

(Continued from Page 303)

the National Federation of Music Clubs:

"The inspiration of great music can help to inspire a fervor for the spiritual values in our way of life; and thus to strengthen democracy against those forces which would subjugate and enthrall mankind."

"Because music knows no barriers of languages; because it recognizes no impediments to free intercommunication; because it speaks a universal tongue music can make us all more vividly aware of that common humanity which is ours and which shall one day unite the nations of the world in one great brotherhood."

In the remarkable wave of music following the President's passing, one of the most poignant compositions heard over and over again was *Going Home*, William Arms Fisher's beautiful setting of the *Largo* from Dvořák's "New World Symphony." Mr. Fisher was one

of Dvořák's American pupils and was associated with the Czecho-Slovak master when he was engaged upon his magnificent work. Realizing the beauty of the theme, Mr. Fisher wrote the poem, "Going Home," and made the choral setting.

The universality of music is one of its distinctive powers. Music appeals alike to all races, all creeds, all colors, all stations of life. It has the inimitable quality of bringing rest, repose, and confidence to people when they need it most. Tennyson caught this in his distinctive verses:

*"There is sweet music here that softer falls,
Than petals from blown roses on the grass,
Music that gentler on the spirit lies,
Than tir'd eyelids upon tir'd eyes.
Music that brings sweet sleep down
From the blissful skies."*

At one of the most portentous moments in the story of life, the United States, which we are now told is the nation of the greatest military power, stood silent and enthralled by the universal art of music, and nothing but music could have accomplished this noble purpose.

Never before in the history of our country has the recognition of the value of music been so deep, sincere, and far spread.

You're Not Too Old to Play the Piano

(Continued from Page 313)

line from the top. You therefore know where *G* is in your right hand and where *F* is in the left. From those points you count off the lines and spaces.

I don't need to remind you that the notes have slightly different forms, to show whether they are whole notes, half notes, quarter notes, and so forth. A whole note sounds twice as long as a half note. The mathematics needed here will not detain us.

The time or rhythm is indicated by figures at the beginning of the piece, or wherever the time changes; $\frac{3}{4}$, for example, means that there are three quarter-notes to a measure, and the perpendicular bars show you where the measures begin.

I doubt if this part of music-reading bothers any intelligent person, but unless the notes suggest sounds, you're no further along than you would be if the letters on this page suggested no words.

You can train your ear in two ways. You either can count off the lines and spaces between any two notes, and so get their relative distance, or you can cultivate absolute pitch and hear the piece exactly as it will sound when played.

The first method is very easy. You soon learn to recognize the relative pitch of notes which have one note between them (thirds), or which have two notes between them (fourths), or three notes (fifths), or four notes (sixths), or five notes (sevenths). With a little concentration you could become accustomed to these intervals after a few hours at the piano, and then you could recognize the intervals mentally, hear them in your mind, when you see them on the page.

But if you are training your ear at all, you ought to make at least one good try at absolute pitch. It's merely a question of listening intently. Strike any note on the piano, *G*, let's say, or *A* or *C*. Fix the sound in your mind. Come back in half an hour and sing or whistle the note before you check up on the piano, to see how closely you've stuck to it. After two or three days, trying it two or three times a day, you'll come within a tone or two, and at the end of a fortnight, if your ear is good, you'll get it right most of the time.

Now you're ready to take up your piano-playing again. I've tried to explain the general principle of training the mind before the fingers; perhaps it would be well to set down the proper order of the essential preliminary work to be done.

1. Brush up on musical notation—lines, spaces, clefs, notes, sharps, flats. You must have your old beginner's book still around the house, or if you haven't, borrow your children's.

2. Train your ear, helping yourself at the piano, until you can hum the intervals at sight. If you have the curiosity, you might try for absolute pitch.

3. Take some easy piece, an old folksong or one of the simpler minuets of Bach, Handel or Mozart, and learn it away from the piano till you can hear it mentally.

4. Then play it slowly, using the music to guide you and to correct your memory. Be sure to hear every note you play. Listen to both hands, or if that is difficult, play them separately till they both have your attention.

5. As soon as you know the piece, play it for somebody. Performance for even a hostile family will drive the piece into your memory and give you confidence. If you play only in private, you're beaten before you start.

You may think I'm a long time in reaching the fingers, but I've been emphasizing the principle that this preliminary ground work is essential for even a modest technique. If you drum on the piano without it, you'll find yourself at the end of a year just where you started, but if you give a month or two to the ground work, your playing will improve at once and keep on improving.

The amateur player of modest ambition will not need the whole armory of the great concert artist, but he should have a command of scales and of arpeggios, and he should be able to manage octaves without breaking his wrists. The (Continued on Page 360)

Important Notice to All Etude Subscribers

During the wartime pressure, your renewal must be sent in before the first of the month of expiration, if you wish to maintain an uninterrupted flow of issues. Our loyal, long-established readers are most assuredly entitled to continuous service. However, the problem of supplying ETUDES to all who wish them, in the face of the government's paper curtailment program, is so serious that we must have your order for renewal by the first of the month of expiration, if we are to send you the very next issue.

If your order is received after that date, the subscription must necessarily be treated as a new subscription, and thus must wait until some discontinued subscription makes a place for your renewal (sometimes four to five months), since we are not permitted to print anywhere near enough copies to fill all our orders.

New subscribers, during this great emergency, are now obliged to wait from three to five months before it is physically possible to send them the first copy.

Your subscription order must be marked clearly *RENEWAL*, to secure this privilege of prompt preferential handling. We are very grateful to our old friends and subscribers for their understanding and patience. With a very greatly reduced wartime staff in our Subscription Department, we are all striving to keep up the fine, established spirit of *THE ETUDE*, *BUT* we must have your help.



OLIVER HOLDEN
"Coronation"



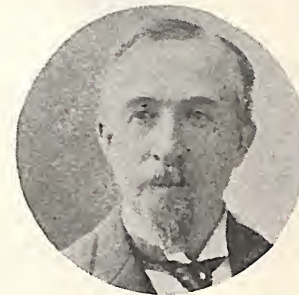
ROBERT LOWRY
"I Need Thee Every Hour"



LOWELL MASON
"Nearer, My God, to Thee"



WILLIAM B. BRADBURY
"Just As I Am"



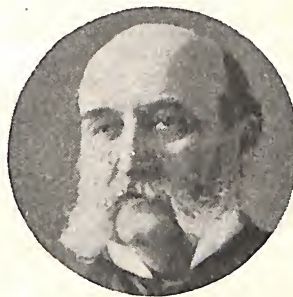
GEORGE C. STEBBINS
"Saved by Grace"



WILLIAM G. FISCHER
"I Love to Tell the Story"



L. O. EMERSON
"Guide Me, O Thou Great Jehovah"



IRA D. SANKEY
"Ninety and Nine"



W. H. DOANE
"Tell Me the Old, Old Story"



JAMES McGRANAHAN
"The Crowning Day"

The Value of Studying Hymns

by Irving D. Bartley

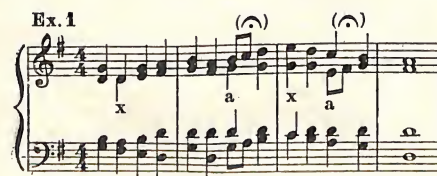
THERE SEEMS TO BE some skepticism in the minds of many music teachers regarding the value of teaching their pupils to play hymn tunes. Is it not true, however, that such important basic principles come to light in the playing of hymns that to ignore them seems unwise?

In the first place, because hymns are by nature lacking in complexities, admirable practice in sight reading is afforded by devoting a few minutes a day to the playing of them. The student who forms the habit of sight reading for instance, three hymns a day (in the order in which they occur in the hymn books, so that he learns the unfamiliar as well as the familiar ones, those in difficult as well as the easy keys) will be so encouraged by his progress, that he will be convinced that sight reading of moderately difficult music is not unattainable. The writer has known cases of students who, having despaired of their sight reading ability, found that by being exposed to playing for routine church services for a period of a month or two, they gained such confidence that they felt they could tackle almost any hymn without preliminary practice.

From a practical angle it cannot be denied that a pianist who can sight read at least the simpler types of music such as hymn tunes and the old songs is an asset to any church or community. Furthermore, if a pianist accepts all chances to play for church services or community sings whenever opportunity affords, he may soon discover that he has unwittingly been cultivating the art of playing by ear, thereby further increasing his value as a musician. What a convenience it is to all concerned if the pianist has at his finger tips the *Doxology*, *America*, and *The Star-Spangled Banner* without having to scramble around to find the page number in the hymn book!

Some of the most fundamental technical problems can be ironed out *par excellence* through the study of hymns. That old but ever-present bugaboo of "holding notes" ("independence of fingers") can be learned to good advantage through the conscientious study of

hymn tunes. One of the many examples of holding one voice while another one moves may be found in *Amsterdam* in the illustration below. At points marked "a" one or more voices are held while another one moves:

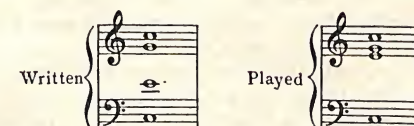


The teacher should, if needs be, inform the student that hymns are written in four-voice harmony and that at all times (except where a "unison" occurs, as at "x") four notes should be sounding on the piano. As an exercise it may be advisable for the student to observe the holds found in parentheses in the above illustration and count the number of notes that are depressed on the piano at those points before proceeding further.

The pianist who fails to hold down a note its proper duration is guilty of impoverishing the harmony. In this connection it should be stated clearly that no damper pedal should be used in the playing of hymns until the teacher is satisfied that the student is alert to the importance of holding the correct notes.

Many young pianists do not realize that it is often necessary to play three notes in the right hand while one is taken in the left. This occurs when the tenor is over an octave from the bass part, in which case it is

nearly always possible for the three upper parts to be taken in the right hand.



If a student is inclined to be weak in rhythm (and how many are not?), much can be accomplished in the studio if the teacher has previously classified the hymns found in the hymn book according to various rhythmic principles. In one column could be listed all hymns in which is found the dotted quarter followed by an eighth note (for instance, *All Saints*, *New and St. Christopher*); in another column the dotted eighth followed by a sixteenth note (for instance, *Christmas*); in a third column two eighth notes in duple time (*Sicilian Mariners' Hymn* and *Dominus Regit Me*); and in a fourth column a listing of hymns in compound time (such as *True-Hearted*, *Whole-Hearted* or *Blessed Assurance*). As the pupil is tested on each of these rhythms the teacher can ascertain on which of these the student will need to concentrate especially.

If a student does not fully comprehend the difference between the proportionate values of the dotted quarter and the eighth note following, the correct rhythm may be attained if he is informed that the first note is three times as long as the second. The next step obviously would be for the student to count aloud rapidly four eighth notes, including the note following the eighth for musical purposes. The same scheme may be used in the figure in which case the rapid counting of sixteenth notes should take place, again including one more note to make the musical phrase complete. (Continued on Page 348)

ORGAN

"FORWARD MARCH WITH MUSIC"



ELIZABETH A. H. GREEN

UP BOW!—Darn it!—Up Bow!" It was a vitriolic blast from an irate teacher who was principal of his section in one of America's greatest orchestras. He was using a language somewhat stronger (in speaking to the school student whom he was instructing) than is generally associated with the so-called "academic procedure," but it was immensely effective in its educational results.

The student was suddenly jerked, so to speak, from ignorance to knowledge. After all his years of study, and they were not few, he was suddenly made conscious of the fact that in the orchestral world there is a difference between down-bow and up-bow.

The immediate result of the revelation was to throw the student into weeks of chaos as far as his bowing was concerned. All that cocksure security of "coming in" on the beat following a rest had to be reorganized and tempered with a knowledge and an intelligence as to what direction his bow should take when he did come in.

The student at this time finds that he has to set up a whole new series of habits and reactions to the printed page, and this cannot be done in a few days, or even in a few weeks. To arrive at a state of security relative to orchestral bowing takes a knowledge of a wide literature, an experience of many types of music and many styles of composition, many *fortes*, many *pianos*, coupled with many speeds or *tempi* of execution.

It is however, my contention that the days of chaos need never confront the student if the teachers themselves will teach the youngsters, bit by bit, and year by year, the essentials of good orchestra bowing.

At a recent string clinic session, we asked a well-known teacher of second and third grade youngsters how early in the game she began to teach these tots that the first note of a measure comes on a down bow and the last note of the measure on the up bow: (the fundamental rule of orchestra bowing from whose live branches all the exceptions blossom). Her answer was lovely, "Oh, about the second lesson!"

This is exactly the thing we mean. Contrast it with the experience of a student who recently sat in an orchestra rehearsal, having studied for some five or six years privately, and found herself constantly "standing on her head" as far as the bowing of the section was concerned. Her bowing was always upside down!

If more of our private string teachers would make contact with our fine symphony men, even if only

Orchestral Bowings for High School Students

by Elizabeth A. H. Green

Of the School of Music,
University of Michigan

for a few lessons, and would go into this question of orchestral bowings with them, the results would be thrilling to everyone concerned, and most of all to the students of these private teachers.

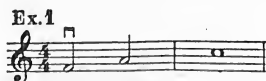
And now, to jot down briefly some of the things a concertmaster should think about in setting the bowings for his section; and it is his job, unless the conductor is himself a string player and capable of the intelligent marking of bowings.

In the following summary of bowings, the first ten listed are the first ten things we would teach the child about orchestra bowings; and the chances are that the student will meet with them in actual orchestral experience about in the order listed. If every child knew these ten things, and knew them well, by the time he had finished with his junior high orchestra work, he would never need to have his "weeks of chaos."

The second ten bowings on the list cannot be classified in chronological order. They would depend upon such unpredictable factors as to whether or not the student met, say, the Beethoven Seventh Symphony before he met the Oberon Overture; or whether he came into his first symphonic organization at a time when a slow movement was being rehearsed or a fast one.

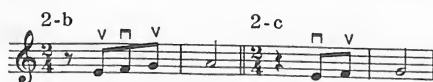
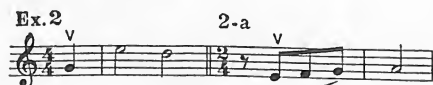
The latter bowings are simply things to look out for as the gorgeous panorama of symphonic literature broadens its horizons before the fascinated gaze of the orchestral neophyte.

1. The down bow should be used on the *first* beat of the measure.



(Read further for the exceptions.)

2. If a piece starts on the last note of a measure, it should start up bow.



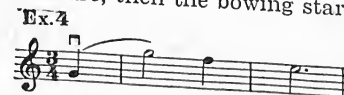
To set this bowing, count back from the first beat of the first complete measure, calling the first note of the complete measure "down bow." The preparatory note or notes should be bowed in such a way that this first-note-of-a-complete-measure arrives on a down bow. See Ex. 2 a, b, c.

3. When playing figures of four even notes, not slurred, either singly or reiterated, the first note of four comes on the down bow.



Exception: Oberon Overture, in the strings, seventh and ninth measures from the end. Here the up bow is customarily used for the first note of four in the runs. If the contour of the passage is such that it is impossible or inadvisable to arrive with a down bow on the first of the four notes, accommodate it as shown in Ex. 3, a, b. Note also in this connection that the section of the bow used is of paramount importance. In general, and most often, it is the section between the middle and the point, *on the strings*, not bouncing. In *prestos*, and for *spiccato* (off the string effects), middle of the bow. If slow *spiccato*, use the bow about one inch nearer to the frog end than the actual middle of the bow.

4. If a piece starts on an up beat (last beat of the measure) and this up beat is slurred to the first note of the next measure, then the bowing starts down bow.



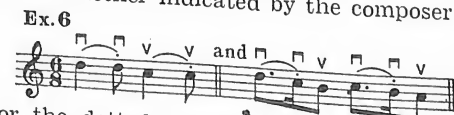
(See number 12 for exception to this.)

5. In playing the waltz accompaniment, the bowing

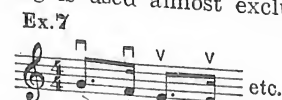


is down, up, and if played nearer the frog of the bow than the point with the bow leaving the strings between the notes (between the second and third beats of the measure), the effect will be more sprightly and of better style.

6. For the six-eight fast movements, teach the student to bow the figures as marked in Ex. 6. This bowing is good whether indicated by the composer or not.



7. For the dotted eighth and the sixteenth figure, the linked bowing is used almost exclusively.



Exception to this: Rose- (Continued on Page 350)

**BAND, ORCHESTRA
and CHORUS**
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

The Challenge of the High School and College Band To the American Composer

Part Two

by William D. Revelli

Members of the Panel Include Dr. Edwin Franko Goldman, William Schuman, Morton Gould, and William D. Revelli (Chairman)

MR. REVELLI: Mr. Gould, what do you believe is the contemporary composer's attitude toward the modern symphonic band? First, as a means of expression, and secondly, as to its potentialities in the future?

Mr. Gould: I think the band has tremendous potentialities for color which have not been used very much. A band has a very contemporary sound; its instruments are very adaptable to popular and folk music, and many of our composers today are writing music that has as its base folk and popular music texture. (I write that kind of music.) Symphony orchestras find it awkward to project certain types of music with jazz or folk music base. The band has a color and an instrumentation that is compatible with much of our contemporary American music. Secondly, I believe bands offer a wide practical outlet for composers. I am all for the idea of commissioning works. A band number that has a practical playing value is also just the kind of number for which many orchestrations can be sold. That should mean that enough of an income could be derived from that source to make it worth a composer's while to write for the band even if he does not get a commission to do so.

I was made aware that this country has many young people who are vitally interested in music and who play instruments in a way that surprised me. They possess so much in tone, technique, and in style. We must realize that these young people are capable of more than we credit to them. Professional orchestras sometimes have difficulty with rhythms that young



MORTON GOULD

folks do not have; they dance to it and hear it all the time and the rhythm is a part of them. For example, the Viennese Waltz rhythm is a difficult thing to do, but when you have people who actually feel it, they can play the music with no trouble at all. I repeat, these young people have that rhythm and if they are given a chance to acquaint themselves with good works they will be able to overcome the difficulties inherent in the work.

To get back to the question as to the band's potentialities in the future, I say, yes, it has great potentialities.

Member of the audience: There has been a lack of perception on the part of publishers. I am a member of a publishing firm. Too frequently publishing houses buy music "by the pound." They don't see the idea of American composers being good enough to write musical compositions. There is a certain economic compulsion involved as far as most composers are concerned

THE FIRST PART OF THIS STIMULATING DISCUSSION APPEARED IN THE ETUDE FOR MAY

and they will not do these wonderful things for the band unless they can do so on a commission from a publisher.

Mr. Gould: I agree with the idea of composers working on a commission. A composer has a responsibility, too. He must be not only creative but an excellent craftsman in writing for all kinds of media. Contemporary European composers, as for example Prokofiev, have written many works which are not "serious." They are charming and entertaining pieces. They are written simply and directly and for great audience appeal. If you look through the catalogs of the American composers you will find very little of that. The composers themselves must be made aware of the wide gamut that music runs. To become so, they must be in physical contact with bands so that they can realize their tremendous possibilities.

Member of the audience: Since there are so many more bands than orchestras, it looks as though there should be more remuneration in writing for bands than for orchestras.

Mr. Schuman: Choral works take less time to write. I think if a catalog of band works of American composers were established it would bring good results.

Mr. Revelli: Mr. Schuman, as a composer, what restrictions and limitations in reference to scoring have you encountered when you write for the band? What effect has the lack of professional concert bands had on your attitude in scoring for the band?

Mr. Schuman: I wouldn't say that the limitation is burdensome in any way; it is merely a different set of limitations. I really enjoy writing for band. It is fun.

Mr. Revelli: Mr. Gould, when you were commissioned to write "Jericho" were you given any recommendations as to type, character, style, and difficulty of the composition, or were you just asked to write a work?

Mr. Gould: They just asked me to write a work. I would like to add that much of the standard repertory is difficult; for example, *William Tell*. Many notes are omitted in its performance.

Dr. Goldman: That is true of *Poet and Peasant* and other standard works, also.

Mr. Revelli: Many of the school band arrangements, transcriptions as well as original compositions, are thickly scored "with an eye" to keeping every player

busy every measure. School band conductors insist that this is necessary since the problem of discipline in education is eliminated. Do you agree that this "busy work" is essential?

Dale Harris: No, that is why I like the *Symphony* for band of Ernest Williams. He doesn't have all the band playing all the time. In one section of the second movement, a woodwind quintet is used for a rather extended period and is very effective.

Dr. Goldman: May I speak about this, because it has been a sore spot with me for a long time. Publishers have said that every instrument must play whether it is appropriate or not. One band I conducted had all the instruments playing all the time, even in the *pianissimo* parts. School conductors should not insist on having parts for every instrument for every measure. We should take music more seriously. We don't want the same instrumentation for every type of music. If a composer desires a certain effect, why shouldn't we play it that way, with the instrument he requires? Publishers, however, refuse a piece that does not call for full band, and school band conductors refuse to play it.

Member of the audience: I think the limitation of budget in small schools has something to do with that. We can't get all the instruments we should have.

Dr. Goldman: Then there should be special music written for such bands.

Mr. Revelli: I believe a conductor of a school band must take it upon himself to build instrumentation for his particular organization. It takes time, but the small community can have a band with full instrumentation. I do not believe enough is being done in that direction.

Since most of the repertory for bands of today is published for school bands, and since musicianship, technical facility, and general playing ability of these school bands are naturally limited, the general repertory, growth, and musical achievement of the band have been affected. Can the band of the future maintain its proper status under these conditions?

The professional composer when writing for the orchestra is not primarily concerned with the proficiency and technical limitations of the orchestra. When he is composing for the band his primary consideration must be devoted to the limitations of the band. This is due to the fact that in one instance he is writing for professional musicians, whereas, in the second, he is writing for school musicians. In one instance, he is a creator of music, and in the second he is concerned with the educational problems at hand.

There are only two or three professional bands in the United States. We have a great many more pro-

BAND and ORCHESTRA
Edited by William D. Revelli

"FORWARD MARCH WITH MUSIC"

fessional symphony orchestras than concert bands. Therefore composers for band must depend almost entirely on the school band field. We owe something to students of these organizations. They deserve a worthy repertory for the band.

Mr. Gould: On the problem of writing simpler music and of writing for an instrumentation that would be practical for small bands, I want to say that it is most difficult to write simple music. That is what every composer tries to do. He tries to write as directly as possible and with a minimum of fussiness. I believe that compositions can be written for Class C bands that can still be good music. The texture and idiom of the music may be difficult for some to accept. That is why it is necessary for school band conductors to become as aware of, and familiar as possible with, the musical scene—with good boogie-woogie and good jazz.

A composer writing a work which has as its aim mass consumption must face the fact that many orchestras and bands are lacking in certain instrumentation. He must give close attention to cross-cueing and the conductor must follow through with careful cross-cueing when he works with his band. I believe band arrangements need a good housecleaning. A light phrase often uses all the instruments in the band. Get rid of the excess weight and the result will be much better.

Mr. Revelli: Is Mr. Gould attempting to write for an instrumentation which few bands possess? In *Jericho*, for example, there is a solo for the English Horn, an instrument which few school bands have. I do believe that scoring for oboes and other rare instruments would create more and better players of these same instruments. Band conductors would also become more familiar with the teaching of oboe and the bassoon if parts were written for them and required in every appropriate score.

Member of the audience: When we buy an arrangement, we usually get the condensed score. Why can't we get full scores published with the music? If we can't read the full scores we can learn to read them, so that we can understand what the composer *did* want originally.

Mr. Schuman: You wanted something practical to happen at this meeting with regard to composers. I believe schools could have works written for them in the following way: If one hundred conductors were to get together, even possibly tonight at this meeting, and requisition a composer to write a work for them, agreeing on the instrumentation and expressing full confidence in the composer, any publisher would be delighted to publish the piece. Any publisher would be happy to publish a piece that would sell one hundred copies of band sets. Isn't there something in this idea?

Mr. Revelli: I think that is an excellent suggestion. If one hundred band conductors in the state were to take such action we would initiate a movement which could have much influence in the writing of literature for the concert band of tomorrow.

Mr. Schuman: I would like to see this commission carry with it directions for the specific parts to be written for every instrument. There is nothing a composer likes better than writing on direct order. I am sure he would meet the challenge.

Dr. Goldman: You have a great opportunity here to inaugurate an important move which would raise the standard of bands tremendously. Every state in the union would follow suit. It would be wonderful to take such a step.

I do want to add that it costs a lot to print scores. We should have scores for every work. Then the conductor can see what the composer's aims are and he can get changes and substitutions for the score. I believe it is necessary to have the condensed score, too. The conductor should rehearse with full score, but for performance, the condensed score is also practical.

Mr. Bovee: I would like a check vote of the number here who would pledge to such a plan as Mr. Schuman suggests.

(Approximately one hundred hands were raised.)

Dr. Moore: It may be of interest to you in connection with this discussion to know that the National Association of Schools of Music is concerned with the need for improving the literature for wind instruments in

small ensembles. Recently each member of the Association has been asked to subscribe for a series of compositions for woodwind and brass instruments which would be commissioned from American composers and which would appear during the next five years at approximately five compositions each year. The response on the part of the membership indicates wholehearted support of this proposal. The discussion this evening on the larger area of new literature for the concert band, it seems to me, is symptomatic of the widespread interest at all levels for wind instruments. I commend this group for its recognition of a responsibility and willingness to pioneer the development of a sorely needed literature.

Mr. Revelli: I feel that this plan should be studied from many angles, that procedures, instrumentation, type, length of work, and other problems, must all be given due consideration. But the initial action and your indication that you desire such a plan has brought this meeting to an important climax. If we can carry this plan out to fulfillment, we can begin to get capable composers and a worth-while repertory. Then we can say that the band is truly a worth-while musical development.

War-Time Broadcasts of Notable Interest

(Continued from Page 310)

these programs; he will be remembered by many for his work as narrator on CBS programs, *Transatlantic Call* and *God's Country*. This series is devoted to American folklore, legends, and true stories, and at this time is an important addition to radio entertainment. Though strictly a dramatic series, these programs nonetheless tie in with our folk music ones.

The musical programs of this month's NBC University of the Air—"Music in American Cities"—(heard Thursdays, 11:30 to midnight, EWT), takes into consideration four great musical centers. These are Mexico City (June 7); Washington, D. C. (June 14); Rio de Janeiro (June 21); and Boston (June 28). Last fall, this program series paid tribute to Mexico City in the period before the twentieth century. The program of June 7 considers Mexico City of modern times. Previous to the upheaval of the Revolution of 1910, there was no feeling of national renovation. The Revolution brought about not only political and social changes but an important cultural awakening. The program will trace this development. The broadcast of the fourteenth will turn the spotlight on the Nation's Capital and will trace the development of its musical growth from the first concerts of the United States Marine Band, which began as a group of fifers and drummers in 1775. Highlights of nineteenth and twentieth century Brazilian composers will be heard in the programs of the twenty-first, and the music of Boston of the modern period will engage our attention on June 28th.

It was our intention to speak of the fine music heard on Easter Sunday of this year over the American radio, but space will hardly permit us to go extensively into this. To be sure, Easter is behind us, and the long months of summer, vacation time, and the periods of outdoor recreations lie ahead. But remembering an important holiday and how it has been observed over the radio makes for greater appreciation of musical broadcasting. Remembered with keen pleasure is the last of Toscanini's winter broadcasts with the NBC Symphony, which on Easter gave us the exquisite music of the second act of Gluck's "Orpheus and Euridice" and the enduringly beautiful final chorus from Bach's "Passion According to St. Matthew." When one turns off a program like this, one does not shut out the music which has terminated but recently, instead one recalls with pleasure the perfect hour of a broadcast which brought music of incomparable worth. On the Wednesday, prior to Easter, in the Invitation to Music broadcast (Wednesday, 11:30 to midnight, EWT—Columbia network), the lovely soprano, Elisabeth Schumann, sang several Bach arias from the "St. John" and the "St. Matthew

Passion," and also parts of "Dies Natalis," a cantata by the modern English composer Gerald Finzi. One wishes that such things could be perpetuated so that there would be another opportunity to hear them.

Speaking of Easter brings us to an important series of broadcasts now being sponsored by the Church of the Air (Sundays, 10:00 to 10:30 A.M., EWT—Columbia network). This series, which started on April 15 and is to extend for thirteen weeks, is entitled "The Christian Vocation." It is devoted to a discussion of the "Christian viewpoint of the place of men and their work in the world." It is presented in coöperation with three speakers representing the Congregational Christian, Methodist, and Presbyterian denominations. This is the first time that CBS Church of the Air has presented a series of programs on a single theme with the same speaker on successive broadcasts. The purpose and importance of these programs is explained by Elinor Inman, Broadcast Director for the Church of the Air. She says: "This series has been planned to provide opportunity for a discussion of the whole Christian viewpoint of the place of men and their work in the world. This is a very significant thing to talk about now when we are forced by the condition of the world to develop new ideologies and new attitudes as to the relationship of men with each other." Two prominent choirs have been engaged to sing the devotional music heard on these programs. The speakers featured are: Dr. Douglas Horton, Minister of the General Council of the Congregational Christian Churches (he was heard in the first half of the series—April 15 to May 20); Dr. Ernest Fremont Tittle, pastor of the First Methodist Church, Evanston, Illinois (who takes over on June 3 to continue through the broadcast of July 8), and the newly elected Moderator of the Presbyterian General Assembly (who was heard on May 27). These programs aiming to present some ideas and ideals on what can be accomplished in our day-to-day work are worthy of every listener's consideration, for—as Miss Inman says—"It is in our day-to-day work, outside the circle of our families, that the most intimate contact comes."

Music in the Post-War Curriculum

(Continued from Page 314)

amplified and augmented courses in listening come to understand and enjoy music in its true light as a reflection, an interpretation, and an expression of life.

They may look forward to having the time to develop the skills necessary to the highly social and, of necessity, coöperative performance in musical organizations.

They may, having mastered the basic skills common to all, determine that music is to be their lifework, and may be assured of opportunity and facilities for securing advanced technical knowledge and skill in performance, composition, teaching, and criticism.

There are some of us who believe that music study is, in itself, a preparation for higher citizenship. The average symphony lasts forty minutes. If any governing or planning group for any project or activity could apply itself to a problem with the same singleness of purpose and intensity of concentration, the same astonishing degree of coöperation, and the same competent technical skill exhibited by any major orchestra—well, there you would have a new era in government, business, science, and human relations. Music in the post-war curriculum will help education make young Americans *self-sustaining, self-respecting, and self-sacrificing*. In the possession of these qualities lies the happiness of men.

* * * *

*The man that hath no music in himself,
Nor is not mov'd with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus;
Let no such man be trusted.*

SHAKESPEARE

THE ETUDE

"FORWARD MARCH WITH MUSIC"

A Stimulating Letter

I enjoyed very much your contribution to the Violinist's Forum in the February issue of THE ETUDE. I have played and taught violin for forty years and more, so feel that I have had long experience. Now that my children are grown and have "flown the nest," music takes up the slack and fills my mind and time with stimulating work; and contacts with young people, the feeling that I am enriching their lives, make life worth while. . . .

I think I have familiarized myself with violin methods and studies more than most of the teachers I have known, and your ideas coincide with mine "to a T." For the last few years I have found the "Tune-a-day" method by Paul Herfurth very successful with young pupils; it has never failed to hold their interest. I do not always use Book II . . . but Book III, introducing the third position, is excellent. I have also found the first book which Charles Levenson compiled very good, as it . . . furnishes more variety of style and familiarizes the student with many old masters of the violin. . . .

Don't you think the teacher of beginners has a most vital rôle? How many young students soon lose interest and give up! And in most cases I believe it is due to a lack of tactful effort by the teacher. If you put yourself in the place of a young child, who probably has no previous musical knowledge, you can realize the discouragements which beset him. Practice by himself is at first often wasted; he knows (perhaps?) that nothing sounds right, and he can easily become disheartened before any satisfaction of accomplishment. . . . So I have used the following procedure with pupils living near to me. In the first place, I accumulated a few "fiddles" of various sizes and I loan them to beginners for a try out. If they wish to continue they generally wish to own one, but in this way the parents go to no expense while it is an experiment. I manage to have them come and practice with me each day for ten or fifteen minutes—keeping the violins here. No bad habits are allowed to form, and when they use the left hand, correct intonation is much more quickly established. . . . I train the left hand at first by playing pizzicato, so that the pitch—also hand position—is concentrated on. . . . After two or three weeks they then come three times a week—taking the violins home—then twice a week. In this way the instrument is kept in condition—and teachers know how seldom that happens in the case of most beginners. It is amazing the progress the pupils make, the parents are so pleased, and the pupil's interest keeps at a high pitch. . . .

—Mrs. E. F. O., Rhode Island.

To receive a letter like this is a pleasure and an encouragement, and I wish I could print every paragraph of it. Mrs. E. F. O. is very evidently much more than a conscientious teacher—she has vision and a constructive imagination. To her, teaching is not merely a means of existence, it is a *reason* for existence. What a grand world it would be if all teachers, in all branches of education, felt this way about their work! It would be rather presumptuous to congratulate Mrs. E. F. O., but her pupils can be congratulated wholeheartedly.

The Paul Herfurth books can be used very effectively to capture and hold the interest of a beginner. Another good series is the "Learn with Tunes" (three books) by Carl Grissen. Equally valuable are the "Folk and Master Melodies" by Wesley Sontag. In all these books the aim is to awaken in the pupil a feeling for the fundamentals of good musical taste, as well as to make the effort of learning more pleasurable.

However, the "Tunes" method of teaching has one disadvantage which must not be overlooked: The various books rarely include enough material for the development of a sound technical foundation. For this reason, a detailed Method, such as those of Laoureux or Applebaum, should be introduced as soon as the pupil

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher
and Conductor

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shows that he has an alive interest in studying. Usually, one of the surest ways of arousing a pupil's enthusiasm is to get him interested in drawing a good tone. Here, the "Tunes" method is a direct encouragement. But the production of a good tone calls for some understanding control of the bow, and for this a few special exercises are generally necessary. On the other hand, the relation of semitones to whole tones and other simple problems of intonation can often be mastered more quickly in easy melodies, for the young student more readily hears and dislikes his mistakes. It is not always easy to maintain a judicious balance between pieces and studies, yet it is a balance which must be kept if continuously good results are to be obtained. Too intense a concentration on studies or too complete a reliance on pieces will both tend to retard a pupil's progress.

I certainly do think that the teacher of a beginner has a vital and most responsible rôle to play. In the first year or so, good or bad habits can be formed which will very materially influence the pupil's future development. I had something to say about this in the November 1943 issue of THE ETUDE, so I won't go into it again here.

I think, too, that a pupil's loss of interest is often, though by no means always, due to some slight lack of un-

derstanding in the teacher's approach. No two pupils can be taught in the same way, because no two of them have the same individualities. Every new student is, or should be, a challenge to the teacher's ingenuity, to his sympathy and his sensitivity. That is probably why no enthusiastic teacher ever grows old in mind, no matter how advanced in years he may be!

Mrs. E. F. O.'s plan of loaning a violin to the beginner and giving him daily lessons, while keeping the violin at her home, is a really brilliant idea. As she says, it entails no expense to the parents, it gives the children no opportunity to get into bad habits of playing, and it keeps the violins in proper tune and adjustment. It is no wonder that the pupils make rapid progress, for everything they do in the first few weeks is under supervision, which helps them to acquire an instinct for what is right.

This was a stimulating letter to read, and I am sure it will be appreciated by every teacher who sees it.

Now what about all you other teachers? Haven't you some pet ideas that have proved successful in building your classes, in awakening a pupil's interest, in mastering some particular musical or technical problem? If you have, won't you send them in? This page is open to you. An exchange of ideas and experiences is sure to be valuable and stimulating.

Concerning "Stop and Rest"

In recent copies of THE ETUDE I notice you say several times that as soon as a player begins to feel tired he should stop and rest. Now, can one develop real strength that way? . . . I am trying to get a strong and rapid trill, and it seems to me that if I stop and rest every time I feel a bit tired, I shall be always just where I started. . . . I wish you would tell me why frequent rests are necessary.

—F. F. B., Oregon.

I understand very well your wish to acquire a good trill, but I can assure you that you will be very lucky to do so if you let yourself go on practicing when your hand is tired. You are much more likely to strain the muscles of your hand, making your finger permanently weak,

or else to develop a chronic muscular cramp which will seize your hand whenever you have to play a trill. No, the surest way to gain a relaxed strength—and that is what you must have for a good trill—is to practice consistently, but always to rest for a few seconds when fatigue begins to appear. Ten seconds—which is not a very long time!—is quite sufficient to relax your hand completely, unless it has become very tired. Just let your hand drop to your side and shake it gently.

The cause of fatigue is interesting. A friend of mine, a well-known doctor, recently explained it to me, and I am passing on the gist of what he said as I think it may help you to realize why frequent rest periods are necessary. If a muscle is used repeatedly, it contracts forcibly and easily at first but soon becomes fatigued since it cannot obtain the oxygen—carried by the blood—which is necessary for its recuperation between the individual contractions. Muscular energy means combustion, and the fuel used is the various carbohydrates. When the oxygen supply is insufficient, lactic acid accumulates and the muscle becomes tense. This formation of lactic acid causes minute centers of irritation at the junction of the muscle bundles and the related nerves. This intensifies the sense of fatigue and may, if the muscle is constantly overworked, be a cause of neuritis.

When exercise is consistent, but is never allowed to become exhausting, not only the muscle is developed, but also the vascular system which feeds it. This means that an ever-increasing supply of oxygen is brought by the blood, and the muscle can be exercised without discomfort for longer and longer periods of time. So you see that endurance depends, not merely on the strength of the muscle, but very largely on having an adequate supply of blood to bring oxygen to the muscle. And this supply can be gradually increased by regular but never exhausting exercise.

Now don't think too much about all this; you are a violinist, and the less you concern yourself with anatomical and biochemical matters the more natural your playing will be. Just keep in mind that a tired brain cannot learn, and it is therefore unreasonable to expect a tired hand to do so. Be patient, and give your hand a few seconds of complete relaxation as soon as it begins to feel tense. Before long you will find that your trill is gaining both strength and speed. In THE ETUDE for March, 1944, I wrote something about the trill and suggested certain exercises; if you will refer to that article, I am sure you will find it helpful.

Relaxation, however, influences violin playing far beyond such technical details as the trill: a freely flowing tone and a flexibly eloquent style of performance are dependent on a relaxed physique and mind. Don't confuse relaxation with slackness or flaccidity—it can, indeed it must, coexist with a white-hot intensity of feeling. In the large sense, it is the removal of mental and physical tensions which have nothing to do with the act of playing. To acquire it is to remove the most obstinate barrier to free and expressive performance, the player becoming then an instrument through which the music can flow without hindrance.

—ROBERT HAVEN SCHAUFFLER.

"The relation of the amateur to music is rather like that of the 'gentle reader' and the 'delightful letter-writer' to literature. Without such comprehending friends and lovers, without such free disciples and followers (paid only by the pleasure of their service), not one of the arts—and least of all, music—could really enter into the larger life of the world."

"FORWARD MARCH WITH MUSIC"

French Counting and Solfeggio

Q. 1. Could you explain French counting and its advantages, and mention a source where I might read about it in detail?

2. Where could I find some reading material about solfeggios? I would like to know the solfeggio names of the chromatically altered scale tones, both ascending and descending, and if there are any for doubly altered scale tones.—B. B. N.

A. 1. In French counting, quarter-notes are called *Ta*, half-notes *Ta-a*, dotted halves *Ta-a-a*, whole-notes *Ta-a-a-a*. Two eighths are *Ta-te*, four sixteenths *Ta-fa-te-fe*, dotted-quarter and eighth *Ta-a-te*, dotted eighth and sixteenth *Ta-e-fe*, and triplets *Ta-te-ti*. The following rhythm would be counted thus:



The advantage of these rhythmic syllables is that they enable students (particularly small children) to sing the pitches of a melody while concentrating on the rhythm. This system is used quite widely in England, but has not been adopted to any extent in America.

This French counting is explained in Chapters 3, 4, 5, and 6 of "Principles of Musicianship for Teachers and Students," by Yorke Trotter and Stanley Chapple; and on Page 6 of "Student's Practice in the Staff" by James Gallie, there is a well-organized chart showing all rhythms with these syllable names.

2. I do not know what kind of reading material you want about solfeggios. The term "solfeggio" originally meant simply a vocal exercise, but has been extended today to mean the study of sight-singing, either with syllables, a neutral syllable, scale numbers, or words. In France, Italy, and Belgium the "fixed do" syllables are generally used, but elsewhere the "movable do" is most frequently employed. For a good history of the term, I refer you to the article "Solfeggio" in Vol. IV of "Grove's Dictionary of Music and Musicians."

There are a great many volumes of sight reading material on the market, such as my own "Supplementary Sight-Singing Exercises," which contains almost 300 pages of melodies in unison, two, three, and four parts. The "Student's Practice in the Staff" by Gallie, to which I referred above, is a similar collection, but contains only thirty-seven pages. An interesting collection of folk songs is the "Oxford Folk Song Sight Singing Series" which comes in ten small books of about one hundred melodies each.

Syllables when sharped take the vowel color of "i" (pronounced "e"), and when flatted the color of "e" (pronounced "a"), except "re" which becomes "ra." Thus the chromatic scale, ascending and descending is: Do, di, Re, ri, Mi, Fa, fi, So, si, La, li, Ti, Do; Do, Ti, te, La, le, So, se, Fa, Mi, me, Re, ra, Do. There are two exceptions: in the descending form So, Fi, Fa is almost always used instead of So, Se, Fa; and in the ascending form La, Te, Ti is sometimes found instead of La, li, Ti. These two changes occur because of the frequency of modulatory inflections to the dominant and subdominant.

Questions and Answers

Conducted by

Karl W. Gehrken

Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

There are no syllable names for doubly-altered tones. Such alterations are found only in highly chromatic music, and by the time one is able to sing that kind of music, he should be beyond the need of syllables.

All of the books mentioned may be procured through the publishers of THE ETUDE.

A Question of Notation

Q. How should one perform the following notes from Ravel's *Jeux d'Eau*? Should they be played together or separately? They occur in the left hand, twice in the first measure of Page 8, and similarly in the third measure.—F. J. N.

Ex. 1



A. All three notes are to be sounded together. Since it is impossible to write E-natural and E-sharp on top of each other, the notes must be arranged as they are. The passage would be played the same if it were notated thus:

Ex. 2



But this would be harmonically incorrect since the background of the entire measure is the dominant seventh chord C-sharp—E-sharp—G-sharp—B, and this cannot be spelled C-sharp—F-natural—G-sharp—B. I might also warn you that the chord directly preceding the one you quoted should be C-sharp—E-sharp—B, but in some editions the accidental sharp before the E has been omitted.

How to Learn to Play Popular Music

Q. 1. I am an adult piano student, and for the past year have studied hard in the entire Volume 925 of "The Virtuoso Pianist" by Hanon and the John M. Williams' "Adult Beginner" through self instruction. I have faithfully studied all the most difficult pieces in the Williams' book and memorized them.

My desire and aim in music is to play popular tunes. Therefore I have selected the easier pieces I could find and worked on them as I went along with the two volumes mentioned above. Some of these pieces are *Idaho*, *Cherry Blossom Time*, *Diane*, *Sundown*, and others of similar difficulty.

I know my progress would be bettered if I knew the proper material to study and the method of practice that would help me most in acquiring the skill necessary to play the type of music I am interested in.

Will you please suggest further material to practice and the best procedure to follow in achieving my aim? Is it advisable to work on popular music with the musical background that I have?



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

2. Is it detrimental to watch the keyboard and hands while playing memorized pieces?—R. L. N.

A. 1. If you have done Hanon 925 really thoroughly, you should have a good solid technique, and it seems to me that you now need to gain fluency in your playing. For that purpose I would suggest any of the following books, all of which are good to follow the John M. Williams "Adult Beginner": "Music Study for Adults," "A Treasure Chest of Famous Melodies," by Buena Carter; "Modern Piano Course," Books III and IV, by John Thompson; or "Famous Classics," Books I and II, by John Thompson. Also, such supplementary volumes as "Opera Gems," Volumes I, II, and III; or "Piano Pieces the Whole World Plays" should help in gaining the facility you need.

Since your aim in piano study is to learn to play "popular" rather than "classical" music, by all means play popular songs. In order to play jazz well, it is, of course, necessary to have a good technique, and that is the reason I have recommended the material in the above paragraph. But while you are working on that, try your hand at popular tunes. I might warn you that just playing the notes as they are printed in popular

sheet music will never give a satisfactory effect. They must be elaborated greatly in various styles in order to sound like real jazz. So I would suggest that you get some such volume as Duke Ellington's "Piano Method for Blues," which shows how to devise rhythms, accompaniment figures, harmonies and so forth for popular songs. Ellington also has another volume called "Piano Solos" which consists of only piano solos, no study material, but these solos will show you how his ideas are used. There are many such books on the market, and if you are not an Ellington fan, you might prefer "Piano Rhythms" by Teddy Wilson, or "Improvisations" by Art Tatum. In any case, get some such book and study it if you really want to learn to play jazz well. Also listen carefully to some of the jazz pianists on the radio, or better still, study their phonograph recordings and try to learn their styles.

2. It is perfectly all right to watch the keyboard and hands while playing memorized music, providing you do not become a slave to this practice.

What Are the Correct Tempos?

Q. Please suggest metronome markings for the following piano works:

1. Chaconne in D Minor (Bach-Busoni)
Andante maestoso, ma non troppo lento
Piu mosso, ma misurato
Sostenuto
Allegro moderato ma deciso
Piu vivo
2. "Organ-Choral-Preludes" (Bach-Busoni)
Come, God, Creator
Awake, the Voice Commands
Now Comes the Gentiles' Saviour
Rejoice, Beloved Christians
I Call on Thee, Lord
In Thee is Joy
3. Air and Fugue on White Keys (Fuleihan)
Air (largo)
Fugue (vivace)

—V. M. R.

A. 1. Chaconne in D Minor (Bach-Busoni)—*Andante maestoso, ma non troppo lento* ♩=52; *Piu Mosso, ma misurato* ♩=58; *Sostenuto* ♩=108; *Allegro moderato ma deciso* ♩=92; *Piu vivo* ♩=144.

2. Organ—Choral-Preludes (Bach-Busoni)—*Come, God, Creator* ♩=60; *Awake, the Voice Commands* ♩=66; *Now Comes the Gentiles' Saviour* ♩=76; *Rejoice, Beloved Christians* ♩=132; *I Call on Thee, Lord* ♩=63; *In Thee is Joy* ♩=80.

3. I regret that I do not have the Fuleihan composition.

Books Dealing with the Larger Forms

Q. Could you please tell me of some books that go into detail concerning the form and writing of the symphony and the piano concerto? Most books devote only a short space to these subjects, and I would like to find some that really give a detailed study.—C. F.

A. As you have discovered, the literature on these subjects is limited. There is a great deal of analytical material about standard symphonies and concerti, and about the history of these forms, but there is almost nothing which is devoted exclusively to the writing of such compositions. The best I can recommend for the symphony is Volumes I and II of "Essays in Musical Analysis" by Donald F. Tovey. For the concerto, Volume III of the Tovey "Essays" is fine, and there is also a new book by Abraham Veinus called "The Concerto" which might help you. All of these volumes contain a great deal of historical material, but I believe they will also give you the kind

(Continued on Page 353)

"FORWARD MARCH WITH MUSIC"

America's Musical Yesterday

by David Ewen

AMERICA TODAY is the greatest center of advanced musical activity in the world. But a half century ago it was considered by some musicians of other lands as something of a cultural jungle, where strange things happened. Many an evening in the past century did European musicians spend in retelling fabulous anecdotes of a country that, as far as music was concerned, was naïve and innocent! These comments belonged to the period when, all over the European continent and even in the large cities, people who imagined themselves highly sophisticated, were still certain that Indians roamed up and down Broadway. Even as recent as 1929, the Editor of THE ETUDE, Dr. James Francis Cooke, tells of an experience in Warwick, England, when as the head of large American music publishing interests he saw a tiny music shop operated by two maiden ladies of his name. On entering the shop he presented his card and announced that he was from the United States. The proprietors naïvely asked: "Are you an Indian?" In similar instances the wish was father to the thought and the idea that education and advanced musical accomplishment were even predictable in the New World was tabooed. Europeans followed the exaggerations of Charles Dickens in his "American Notes" (1842) which presented a hopeless cultural outlook for these United States.

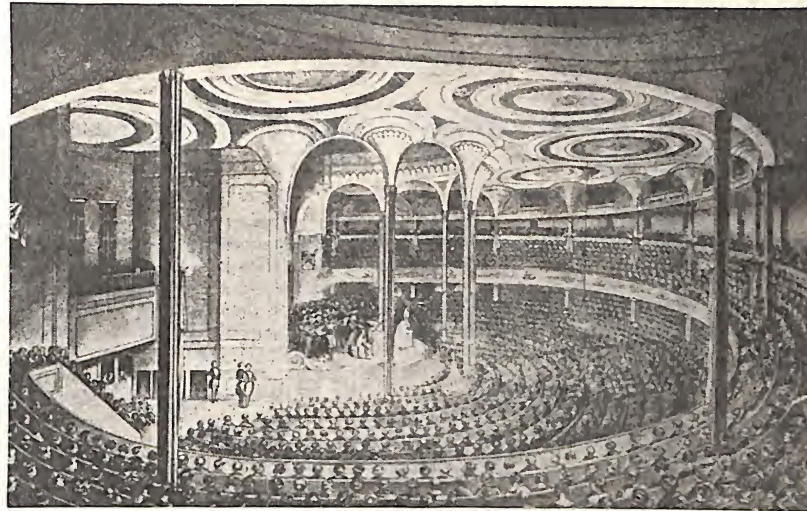
Early in 1850, Jenny Lind arrived in America—the first great European concert artist to tour this country. She was a person of fine musical attainment, and great personal charm and dignity. It was typical of the state of musical culture at the time in America that she should have the misfortune to come under the managerial wing of the "king of showmen," Phineas T. Barnum. Barnum's taste rarely went above that of one of his clowns. Typical, too, was the fact that she should have been exploited here like one of his circus freaks. Local singing societies and firemen's bands were hired to serenade her each evening beneath her hotel room window at the old Irving House, Broadway and Chambers Street. Her carriage was drawn by spirited white steeds wherever she went. Fabulous legends about her virtue and goodness were created expressly for her American visit. Jenny Lind soon became a legend, a vogue, a disease. Clothing, food, restaurants, knick-knacks were named after her. Young women everywhere imitated her hairdress and the kind of clothing she wore. When, therefore, she attracted capacity audiences to the concert hall, it was not so much her magnificent voice as her publicized and glamorous personality that drew the crowds. Americans of a century ago came not to hear her music but to look at a legendary figure. The tickets for her first concert were auctioned and the first one was bought by a

New York hatter, Genin, for \$225.00.

Jenny Lind was forced to appear as nothing more than a circus attraction in an age that looked upon a musical performance as a circus show. When Americans went to the concert hall they wanted spectacle, display, eccentricities. And they got them! The concert activity of a hundred years back and less consisted exclusively of Barnum-like attractions.

Tricks and Stunts

A concert pianist named Hutton had a sleigh bell attached to his ankle which he would jingle to accompany the music he was playing. In some numbers he was supplemented by an assistant who would appear and use an



FIRST APPEARANCE OF JENNY LIND IN AMERICA
Castle Garden, September 11, 1850



JENNY LIND

instrument imitating the cracking of a whip—numbers which would (in the words of Dwight's "Journal of Music") "arouse a storm of applause which had no end." A highly publicized prodigy was four-year old Marsh, who could play on two drums at one time. A Polish pianist, Volovski, brought audiences to his concerts with the promise that he could play four hundred notes in one measure, while the singer De Begnis exploited the fact that he could render six hundred words and three hundred and fifty bars of music in one minute. Leopold de Meyer performed on the piano with

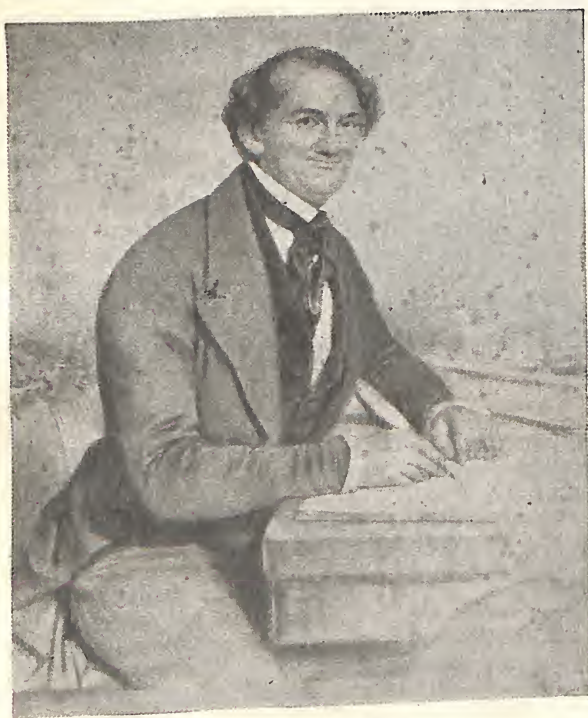
fists, elbows, and even a cane, and another pianist, Henri Herz, even went to the irrelevant length of featuring at his concert the attraction of a thousand candle illumination. The celebrated bandleader, Patrick Gilmore, often included actual cannon outside the bandstand, fired by an electric button on the conductor's music rack. This was considered a marvel of electrical engineering. In 1869 a performance of Verdi's *Anvil Chorus* in Boston called for one hundred red-shirted firemen, who struck an anvil as the music played.

The music that Americans went for at the time was equally bizarre. Pieces like *Yankee Doodle*, *The Arkansas Traveler*, *Money Musk*, and *Brittle Silver* were staples in the repertoire of most important concert performers touring this country. Even great artists like Anton Rubinstein, Thalberg, and Henri Vieuxtemps had to play them. Rubinstein even composed a set of variations on *Yankee Doodle*. Henri Wieniawski, one of the greatest violinists of his generation, featured meretricious paraphrases of Irish ditties. Ole Bull invariably included *The Mother's Prayer* and *The Carnival of Venice* at his concerts. Even so self-respecting a musician as William Mason went to the extreme of catering to his public by playing *Old Hundred* with one hand and *Yankee Doodle* with the other.

Cacophonous Favorites

A great orchestral favorite was a piece called *Fireman's Quadrille*, which was heard on programs that also included music by Mozart and Beethoven. The clang of firebells sounded offstage, as the music was played on the stage. Suddenly, firemen in full regalia marched on the platform to pour actual water from fire hoses on a simulated fire. The music reached a feverish climax as the firemen marched triumphantly off. Another popular number was *The Railroad's Gallop*, during the performance of which a toy locomotive would be set off on the stage, puffing smoke as it ran. Still another favorite was *The Battle of Prague*, a cacophonous piece enlisting tin pans, rattles, and any other available percussive contrivance capable of registering noise. This composition, arranged for piano, was the war horse of many midVictorian *Walküre*.

As in the circus, so at (Continued on Page 352)



PHINEAS T. BARNUM

The flamboyant showman risked his last penny to bring Jenny Lind to America.

"FORWARD MARCH WITH MUSIC"

Be Your Own Guide!

A Conference with

Dorothy Kirsten

Popular American Lyric Soprano

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Dorothy Kirsten has built her career on a foundation of musicianship that began in her childhood, with the traditions of home. Her great-aunt, Catherine Hayes, known as "the Irish Jenny Lind," enjoyed a distinguished reputation throughout the British Isles and the European Continent; her grandfather, James J. Beggs, cornetist and conductor, directed Buffalo Bill's band and became president of Local 802 of the AFM (the "Musician's Union"). Miss Kirsten declares that music was so much a taken-for-granted part of home, that she hardly thought of it as a possible career. She first studied dancing and later, dramatic acting, both of which gave her greater security when she began vocal work. Though she has been before the public but a few years, Miss Kirsten has asserted herself as one of the most promising young artists of the day. For her performance in La Traviata, with the New York City Center Opera, she was hailed by Time Magazine as "the greatest Violetta since Muzio," and her broadcasts and recordings have attracted a wide following throughout the country. Born in New Jersey, Miss Kirsten has studied both here and in Italy. In the following conference, she informs readers of THE ETUDE of the particular kind of coöperation that must exist between teacher and pupil as the basis for profitable study.—EDITOR'S NOTE.

HERE IS NOTHING NEW in the idea that the ambitious young singer must work, but a great deal of confusion can arise as to *how* that work shall be carried forward. No inexperienced vocalist can work alone; indeed, he should not work alone. Neither can the teacher be expected to assume the entire responsibility for his progress. There must be the closest kind of coöperative team-work between teacher and pupil, in which the teacher directs what is to be done, and the pupil guides the manner in which those directions are followed. How, then, is the pupil to guide himself? My own experience has led me to believe that this personal guidance must result from the closest possible attention to one's own sensations while singing.

The Miracle of Bel Canto

When I first began vocal work, my voice was small; so small, in fact, that it was doubtful whether I should ever be able to aspire to anything more than musical comedy parts. I went to Italy, however, for further study, and soon found that my voice was developing. My range became enlarged, my volume grew, and altogether my voice was "brought out" in better projection. Now, the curious thing is that I really do not know how this was done. My studies were reorganized along the lines of purely *bel canto* production—and the miracle happened. But I do know this: my teacher advised me to analyse my sensations while I sang, and to make the most careful note of when I felt easy and free, and when I did not. On the basis of my own observations of how I felt while singing, problems were discovered and subsequently overcome. From my own experience, then, I counsel other young singers to make an accurate report to their teachers of any sensation that is not entirely free and comfortable. Nothing is too small or insignificant for attention!

The very physical construction of the resonating apparatus makes it impossible for the singer to hear himself as others hear him. Frequently, a tone that sounds large and full to the singer himself, fails to travel, to project. Others hear it as a small, tight tone. A good teacher can, of course, correct defective projection—but it is not the *tone* upon which he works; it is, rather, the tone-producing *organs* of the pupil. This work can be done only in terms of the sensations the pupil experiences. When my voice began to grow, for example, I was conscious of an entirely new sensation. For the first time, I felt that I was no longer singing

from my throat, but with my whole physique. The strong support of the abdominal muscles, the complete inflation of the lungs (felt not in the chest but in the back), the perfect freedom of neck, throat, and mouth made me feel like a different person! Thus, I learned to strive for these sensations, and my singing improved. This, of course, is a different matter from trying to sing a specific exercise in a specific way. The "specific way" of singing results from the physical ease of the vocal tract—of the entire body, for that matter—and only the singer himself can determine what these sensations are. Again, although my early study developed my voice, it did not perfect the evenness of my scale; I was conscious of a certain lack of smoothness between the registers of range. My present teacher, Maestro Ludwig Fabri, has helped me solve that problem—again by directing my attention to the *feel* of it. When I experience perfect ease and freedom in my scale work, it "comes out" even!

Note Sensations While Singing

The point is, then, for the young singer to watch himself! Does your jaw feel tight? Do you make faces or mouthings that cause your facial muscles to feel tired? Does a long period of singing fatigue you? Matters like these are what you must study. Bring your teacher a clear report of the sensations you *feel*. Then he can correct your work. On the other hand, if you feel particularly easy and comfortable while singing one tone, one register, one vowel, report that, too. In

this way, your teacher can help you discover the strong points of your work and extend them to everything you do. Even now I cannot hear my own tones as others hear them, but I know my projection is in good order because I never feel tired after singing. When a full stage performance is over, I feel that I could go right on and sing it through a second time. I feel tired only in my back—and that comes from standing and carrying about a heavy costume. In *Manon*, my costume and jewels weigh seventy-five pounds!

I hesitate to recommend specific studies or exercises because no two throats function in the same way—what is helpful to me might be quite useless to another voice. However, I am quite willing to state that any voice is improved by careful and continued drills on pure vowels—all vowels. Every day, I exercise my voice by singing through my full range on vowels and changing vowels. *Every* vowel must be sung on *every* tone. To my mind, it is a great mistake to practice on *ah* (or on any other one vowel). One often finds singers practicing on *ah* (or *o* or *ou*), and taking up the other vowels only when the first warming-up is done. They tell you that the particular vowel they prefer "sits" best on their voices; that they project a better tone by using it. To me, this is simply a tacit admission that their production is not in sound order! The well-projected tone "sits" well on *all* vowels. Then, too, one must prepare for the demands of future singing. Suppose you are given an aria in which the high-F falls on the final *i* (*ee*) of an Italian word! How are you to prepare for that if your practicing is done on *ah*? One of the best ways of developing both tonal production and projection is to sing through the full *bel canto* "grand scale" changing the vowel thus, *ah—ay—ee—o—ou* on every tone. Do this very carefully.

Because of the great importance of vowels, I believe that Italian remains the best language in which to learn and practice singing. Certainly, a finished repertory must include songs and arias in all languages—but finished singing is a different matter from learning and practicing!

The Importance of Vowels

Do your studying on the pure vowels of Italian. Then, as a separate study, master your other languages. And I mean master them! To my mind, a singer is not ready to attempt interpretation until he is able to speak the language in which he intends to sing. I have heard of young singers who think they have found a short-cut to repertory building by learning phonetically a spelled out series of words the significance of which is entirely strange to them. That is no short-cut! It is merely an obstacle to complete understanding and therefore to complete projection. How can you possibly *interpret* words that you do not understand?

Another thing that is vitally important to good singing and in which the young singer can act as his own guide, is the development of a single method of vocal production. By this I mean that one should speak, in ordinary conversation, exactly as one sings. There should be no difference between speaking and singing, you need to change your method of production indicates that there is something wrong with your singing technique. If it were perfectly free, relaxed, and natural, why would you change it to another technique in speech?

(Continued on Page 346)



DOROTHY KIRSTEN

De Bellis Studios

"FORWARD MARCH WITH MUSIC"

MOMENT BEAUTIFUL

A modern type of slow waltz with a lovely, undulating melody. The player probably will have to repeat it many times before its possibilities are realized. Every expression mark should be noted and not too many liberties taken with the tempo. Mr. Duncan is an American composer, who has been working in the modern idiom for some time. Grade 4.

ROBERT SYD DUNCAN

Moderato (♩ = 96)

The first system of musical notation is for the beginning of the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music starts with a forte (f) dynamic. The right hand plays a melody with a triplet of eighth notes. The left hand plays a simple accompaniment. The system ends with a piano (p) dynamic and a ritardando (rit.) marking.

Moderately (with tenderness)
a tempo ten.

The second system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music starts with a mezzo-piano (mp) dynamic. The right hand plays a melody with a triplet of eighth notes. The left hand plays a simple accompaniment. The system ends with a piano (p) dynamic and a ritardando (rit.) marking.

The third system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music starts with a mezzo-piano (mp) dynamic. The right hand plays a melody with a triplet of eighth notes. The left hand plays a simple accompaniment. The system ends with a piano (p) dynamic and a ritardando (rit.) marking.

a tempo

ten.

ten.

The fourth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music starts with a mezzo-piano (mp) dynamic. The right hand plays a melody with a triplet of eighth notes. The left hand plays a simple accompaniment. The system ends with a piano (p) dynamic and a ritardando (rit.) marking.

The fifth system of musical notation continues the piece. It features a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 3/4. The music starts with a mezzo-piano (mp) dynamic. The right hand plays a melody with a triplet of eighth notes. The left hand plays a simple accompaniment. The system ends with a piano (p) dynamic and a ritardando (rit.) marking.

Brightly

f a tempo

mf

rit.

Broadly (with expression)

accel.

rit.

f

mf

cresc.

f

The first system of the musical score for 'IVAN DANCES' is written for piano in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody is characterized by staccato notes and dynamic markings including *mp*, *dim.*, *p*, and *ppp*. The bass line provides harmonic support with chords and single notes. The system concludes with a double bar line and a repeat sign.

IVAN DANCES

One characteristic of this dance is the strong *sforzando* (*sf*) accent, which is sometimes characterized in the dance by a leap. The staccato notes should be brittle and incisive. Grade 3.

VLADIMIR SCHEROFF, Op. 10, No. 2

Allegro con spirito M. M. ♩ = 132

The second system of the musical score continues the piece. It features a treble clef and a key signature of one flat. The melody is marked with *mf*, *sf*, and *mf cresc.* dynamics. The bass line includes fingerings such as 1, 2, 3, 4, and 5. The system ends with a double bar line and a repeat sign.

The third system of the musical score continues the piece. It features a treble clef and a key signature of one flat. The melody is marked with *mf*, *sf*, and *f* dynamics. The bass line includes fingerings such as 1, 2, 3, 4, and 5. The system ends with a double bar line and a repeat sign.

The fourth system of the musical score continues the piece. It features a treble clef and a key signature of one flat. The melody is marked with *f* and *sf* dynamics. The bass line includes fingerings such as 1, 2, 3, 4, and 5. The system ends with a double bar line and a repeat sign.

The fifth system of the musical score continues the piece. It features a treble clef and a key signature of one flat. The melody is marked with *mf*, *f*, and *sf* dynamics. The bass line includes fingerings such as 1, 2, 3, 4, and 5. The system ends with a double bar line and a repeat sign.

ANDANTE CON MOTO

FROM THE 5th SYMPHONY

Beethoven wrote two symphonies in 1808, the Fifth and the Sixth. At the first performance of the Fifth (December 22, 1808) he was the victim of a cabal started by Salieri, who had ordered the musicians not to play. There was such confusion that Beethoven had to stop the orchestra and start all over again. The audience received the work with great enthusiasm, but the music critics were hostile to it. The composer wanted the lovely *Andante Con Moto* played *dolce* (sweetly), although the dramatic portions may be performed with appropriate force. Grade 5.

L.van BEETHOVEN

Andante con moto M.M. ♩ = 92

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature consists of two flats (B-flat and E-flat), and the time signature is 3/8. The tempo is marked 'Andante con moto' with a metronome marking of ♩ = 92. The score includes various dynamics and articulations: *p dolce*, *p*, *f*, *cresc.*, *pp*, *sempre ff*, and *ten.* (tenuto). Fingerings are indicated by numbers 1-5 above or below notes. The music features a mix of eighth and sixteenth notes, often beamed together, and some triplet markings. The overall mood is dramatic and expressive, with a range of volume from piano to fortissimo.

First system of musical notation. The treble staff features a series of chords and single notes, with dynamic markings *sf*, *pp*, *p*, *sempre pp*, *cresc.*, and *f*. The bass staff provides a simple accompaniment with eighth and quarter notes.

Second system of musical notation. The treble staff contains a melodic line with fingerings (1-5) and dynamic markings *f* and *p dolce*. The bass staff continues the accompaniment.

Third system of musical notation. The treble staff features complex melodic passages with many fingerings and dynamic markings *f*, *p*, *cresc.*, *f*, *p*, *cresc.*, *f*, and *p*. The bass staff has chords and some melodic movement.

Fourth system of musical notation. The treble staff has a melodic line with fingerings and dynamic markings *p*, *f*, *sf*, *f*, *p*, and *pp*. The bass staff features a steady accompaniment of chords.

Fifth system of musical notation. The treble staff continues the melodic line with dynamic markings *cresc.*, *ff*, *sf*, *p*, *f*, and *ff*. The bass staff has chords and some melodic movement.

ON THE LAKE

Frederick A. Williams' compositions are perennial favorites at student recitals. *On the Lake* is one of his most popular works. It is a fine exercise in left hand arpeggios, which should be performed very *legato*. Study this piece first without the pedal to insure surety of touch and tone. Then add the pedal. Grade 3½.

FREDERICK A. WILLIAMS, Op. 48

Moderato M. M. ♩ = 60

mf

Ped. simile

to Coda

p

Poco più lento

dolce

The first system of the piano accompaniment consists of three measures. The right hand plays chords and single notes, while the left hand plays a steady eighth-note pattern. The second system continues this pattern for four measures. The third system concludes with a *CODA* section, marked *p* and *D.C. al*, followed by a final flourish in the right hand.

SQUADRONS ON PARADE

Grade 3.

Tempo di Marcia M.M. ♩ = 132

ROBERT A. HELLARD

The main musical score is written for a single melodic line in 6/8 time. It begins with a *f* dynamic and features several triplet markings. The second system includes the instruction *mf il basso sempre staccato*. The third system starts with a *cresc.* marking and a *f* dynamic, followed by a *Ped. simile* instruction. The fourth system continues with *cresc.* and *f* dynamics, ending with a final flourish. The score includes various fingering numbers and articulation marks throughout.

First system of musical notation. Dynamics: *f*, *mf*. Markings: *marcato*. Fingering: 1, 2, 3, 4.

Second system of musical notation. Dynamics: *f*, *mf*. Markings: *marcato*. Fingering: 1, 2, 4.

Third system of musical notation. Dynamics: *p*, *p-f*. Markings: *Ped. simile*. Fingering: 1, 2, 3, 4, 5.

Fourth system of musical notation. Fingering: 2, 3, 4, 5.

Fifth system of musical notation. Fingering: 3, 4, 5.

Sixth system of musical notation. Dynamics: *f*, *f#*. Fingering: 1, 2, 5.

FAIREST LORD JESUS

SILESIAN FOLKSONG
Trans. by Clarence Kohlmann

The musical score is written for piano in 4/4 time, featuring a variety of dynamics and tempo markings. The key signature has two flats (B-flat and E-flat).

First System: *Andante con moto* (4/4). Dynamics: *mf*, *f*, *rit.*, *mf*. Fingerings: 5 4 3 2 1, 5 3 2 1, 5 2 1 4, 4 2 1.

Second System: *Moderato a tempo*. Dynamics: *f*, *mf*. Fingerings: 5 4 2 1, 3.

Third System: *Più mosso*. Dynamics: *mf*, *mp*, *mf*, *mp*. Fingerings: 5 3 1, 4 3 1, 5 3 1, 3 2 1, 4 4 5, 2 1, 3 2 1, 4 2 3, 4 2 1, 3 2 1.

Fourth System: Dynamics: *mf*, *f*, *mf*. Fingerings: 5 3 1, 5 3 1, 4 2 1, 5 3 2 1.

Fifth System: *Moderato*. Dynamics: *mp*, *mf cresc.*, *rit.*. Fingerings: 4 3 1, 5 2 1, 4 2 1, 3 2 1.

Sixth System: *Maestoso*. Dynamics: *f*. Fingerings: 5 4 2, 5 3 2, 5 3 2.

mf *brillante*

Molto grandioso

ff *molto allarg.*

molto rit.

GARDEN OF ROSES

This popular piano piece should be played very lightly like rosebuds swaying in a spring breeze. The last four measures are executed with force, however. Grade 4.

Moderato M.M. ♩ = 108

a tempo

IRENE MARSCHAND RITTER

mf *legg.*

poco accel.

a tempo

a tempo

poco rit.

accel.

To Coda

rit.

accel.

Fine

mf *scherz.*

First system of musical notation, measures 1-6. Treble and bass staves with various chords and melodic lines. A fingering sequence 5 4 2 1 2 is shown at the end of the bass staff.

Second system of musical notation, measures 7-12. Continuation of the musical piece with complex chordal textures.

Third system of musical notation, measures 13-20. Includes markings *D.C.**, **TRIO**, *a tempo*, *rit.*, *p*, and *l.h. 3/5*.

Fourth system of musical notation, measures 21-28. Includes markings *a tempo*, *rit.*, and *molto rit.*

Fifth system of musical notation, measures 29-36. Includes markings *Ped. simile*, *a tempo*, *molto rit.*, *mf*, *cresc.*, *sf*, and *D.C. al*.

Sixth system of musical notation, measures 37-44. Labeled **CODA** and includes markings *molto tranquillo e legato*, *rit.*, **Lento**, **Presto**, and **ff**.

* From here go back to the beginning and play to *Fine*; then play *Trio*.
JUNE 1945

Grade 3.

MEXICAN POPPIES

VERNON LANE

Gaily and rhythmically ($\text{♩} = 72$)

The musical score for "Mexican Poppies" is written for piano and bass. It begins with a tempo instruction of 72 beats per minute. The first system starts with a *mf* dynamic. The second system includes a *p* dynamic. The third system features a *rit.* (ritardando) and a *mf a tempo* marking. The fourth system continues with a *mf* dynamic. The fifth system includes a *rit. a tempo* marking. The sixth system concludes with a *pp* (pianissimo) dynamic. The score is characterized by rhythmic patterns, including triplets and sixteenth notes, and a variety of chordal textures.

JUNE

Arr. by Frederick Hahn

P. TSCHAIKOWSKY, Op. 37, No. 6

Andante cantabile

VIOLIN

PIANO

The musical score is written for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante cantabile'. The score includes various musical notations such as notes, rests, beams, and ornaments. Performance markings include 'p dolce' (piano dolce), 'mf' (mezzo-forte), 'Sul A' (Sul Ponticello), 'Fr.' (Forte), and 'Pt.' (Piano). The score is divided into four systems, each containing two staves. The first system starts with a key signature change from C major to G major. The second system includes a 'Sul A' marking. The third system includes a 'Fr.' marking. The fourth system includes a 'Pt.' marking. The score ends with a double bar line.